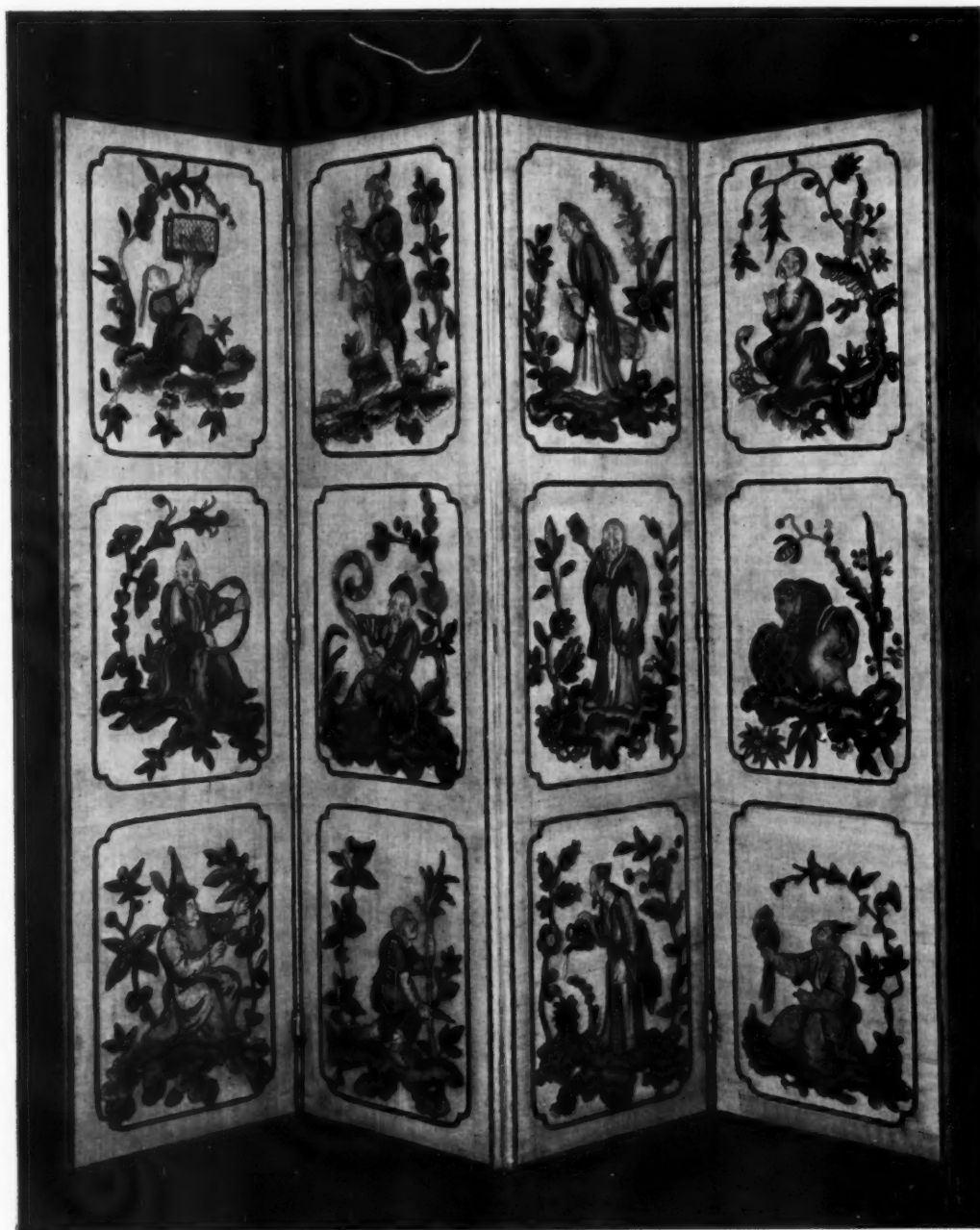


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the Magazine of the Arts for
Connoisseurs and Collectors



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A FURTHER ANNOUNCEMENT WILL BE MADE IN NEXT MONTH'S ISSUE
OF APOLLO

CURRENT SHOWS AND COMMENTS BY PERSPEX

THIS review of the month's exhibitions is overshadowed, or rather overlit, by the splendour of the Old Masters whose works shone in more shows than usual; and how soothing and contenting they are! One accepts them as one, in Margaret Fuller's words, "accepts the universe." They shine in virtue of their own light, like stars of whatever magnitude, in contrast with the works of our contemporaries, which seem like planets busily and buzzily swarming around their passing "fixations."

To tell the truth, however, the effect of the Old Masters presented to our view once more

by the Trustees of the National Gallery, in token that all's well again with their world, was at first sight a little disconcerting. Surely they too had changed, these old Masters; surely they had never before seemed so lush, so lickerish, so tender and so trim. (Forgive the wanton poesy, sneaking into this house of respectable prose!) Perhaps it was the faint odours of the kitchen which still hover so irrelevantly about the National Gallery that called to mind the yolky smoothness of mayonnaise, as one remembers it gratefully, or the golden viscosity of syrup: Michelangelo, Hobbema, Correggio, Rembrandt, Raphael and Vermeer, Titian and de Hooch, all, as it were, parading in this "dressing," this uniform by which we recognize their status, however dirty and worn or clean and spruced it may appear—a uniform which they assuredly would bitterly resent. Of course they were, temporarily only, I fear, liberated from their "glass houses"; one could really see them, and that makes a difference. It was, however, the sight of El Greco's "Purification of the Temple," beautifully purified itself, which gave me the certitude of this resentment. I remembered this picture as I had last seen it, in its old grubby uniform which bore no resemblance to the painting as it now appears. What difference! What a change for the better! True, its style is not yet as emancipated as in his "Gethsemane," so fiercely attacked when it was first acquired. In the "Purification" the "airs" of Venice are still traceable—the "graces" of its colour are its own. Though nearer Tintoretto it still seemed related to Titian's "Bacchus and Ariadne" because of the uniform, which this picture still wears; but which, one is sure, Titian himself never intended. Of the two, Greco and Titian, the Greek is the infinitely more interesting colourist, as may be seen here if one compares the "Purification" with the "Bacchus," even though one feels sure that this picture in its present state is a libel on its pristine condition. "The real truth is that the 'Bacchus and Ariadne' has had a great many tricks played with it," wrote a critic in 1826, when it was acquired for the Nation. I believe that to be truer to-day than ever; but that is a matter for those to decide by objective tests who have it in their keeping. What I am here concerned with is my conviction that in its pristine state its colouring would have shown the psychological gulf that separated the Venetian from the Greek;

what with the worldly Titian was a matter of natural form clothed in natural harmony of colours was with other-worldly El Greco a matter of colour-form in a transcendental realm of light. Rembrandt in this new light appears even more Rembrandtesque than he was in his lifetime; the "Woman taken in Adultery" not quite so romantically mysterious, the Margaretha Trip not quite so golden; the Rembrandtesque "effects," in short, not quite so cheaply got. At any rate, one glance at his Self-portrait in old age shows how great a painter he really was, "greater than Raphael," to quote Delacroix's verdict. And that dull little lady by Vermeer? I wonder whether the painter would recognize her as his at first sight now? It is not his natural tone nor his natural colour. Here I must leave the Token exhibition, to sidestep for a moment into the neighbouring show of the Acquisitions of the Liverpool Gallery, to mention the "Portrait of Henry VIII," and a magnificent thing it is! We are told that it is "one of a group of portraits deriving from a wall painting executed by Holbein in 1537 for the privy chamber in the Palace of Whitehall, destroyed by fire in 1689. That wall painting is now known only from an engraving in black and white. This particular derivative, hardly to be called a version of a composition so much more extensive and diversified, has always been in the possession of the Seymour family, and it is therefore to be assumed that Holbein must not only have seen and sanctioned it but may have had a hand in it—once. What was left of his "hand" even before it was "restored by the removal of over-painting and old varnish" after its recent exhibition at Christie's, I do not know, and probably no one does, but I have the feeling that there was more of his hand in it than there is now. It is a matter of nuances, subtleties of draughtsmanship, rather than gross changes. But no matter: Holbein or not, it is an acquisition on which the Walker Art Gallery must be



PORTRAIT OF A MAN School of Quentin Massys (?)
From the Annual Exhibition of Old Masters at Messrs. Slatter's Gallery
PERSPEX' Choice for the Picture of the Month

congratulated. Despite the hard floor on which the king stands—it looks like a linoleum "carpet"—and the faked *pietra serena* pilaster, surely not Holbein's work, it is a truly kingly thing that has no rivals, so far as I am aware, in the history of English Royal Portraiture.

I shall return to the Walker Art Gallery acquisitions presently from another viewpoint. Meantime, another Henry VIII portrait calls for comment. It is to be seen in Mr. Larsen's Annual Exhibition of Old Masters at 43, Duke Street, St. James. Attributed to an anonymous English Master, "ca. 1531," it is an under-life-size head and shoulders, conspicuous for a lusty expanse of pale crimson velvet which sheathes the king's broad chest. That the artist, whoever he was, enjoyed his handiwork is obvious; that he was English might conceivably be doubted, that he was not a master is clear except, perhaps, in so far as he may have belonged to the Paynter Steyners Company. That he was not working under Holbein is also certain: the master would

have made him draw better. On the other hand, the very defects in this respect, the too small eyes and the still more disproportionate mouth may be a record of the impression the king in *persona* left on the mind of the artist, so that the picture is of psychological interest as a contemporary document. It is, at any rate, more memorable than the much better drawn painting of Lady Jane Grey in this exhibition, attributed to an English Master of 1553. Another portrait of considerable art-historical interest is that of "A Lady," painted by Cornelis Janssens, whose monogram and date, 1624, it bears. This means that Janssens, in his 25th year, began as a portraitist mentally nearer the XVIth than the XVIIth century to which his later work so clearly belongs. Yet another and more significant portrait in this attractive show is the one here reproduced as my choice of the month, because it "intrigues" me and because I hope it may lead a *kultur-historischen* expert to inquire further into the identity both of painter and of sitter. Though ascribed in the catalogue to the School of Quentin Massys, I am certain that it has nothing to do with this Fleming, but is by a South German, an Upper Rhenish master, as indicated by the landscape background. Apart from the fact that it evidently is by a first-rate portraitist, the picture claims special interest because of the sitter's unusual gesture. He is represented, I imagine, as taking part in one of those religious *disputations* for which the Reformation period was famous. He looks as if he were a Lutheran in the act of refuting some accusation of heresy arising from a passage in the book on which his spectacle-holding hand rests. But who was he? It would seem worth while discovering. In any case, merely as a portrait design not based on conventional pose, it is, I think, a rarity.

Altogether this is a good show. It contains, for example, a first-rate Pieter de Hooch, "A Kitchen Interior," which proves, incidentally, that these Dutchmen, like later Chardin, must have been in the habit of retaining an "original" which they repeated more than once perhaps with only variations in the figures or accessories content. Another charming picture is a most delicately painted "singerie" by Teniers the younger, showing "monkeys playing cards." The strong colour note provided by the red and yellow jester's costume on one of the monkeys is most unusual with this silver-grey master. One of the good points of the show is the inclusion of the less famous, for example, a St. Hubert by the friend and follower of Durer Hans Wolf. Yet another is a picture called "Bowling" by an artist who appears to have had a short but successful run in this country: Pieter Angillis, of Dunkirk (1685-1734). This picture is typical of his style, which marks a transition from Teniers to Watteau. I have not mentioned a Pieter Brueghel II, a Jan van Huysum, a Pieter de Noter (1779-1843) and others of which there was something to say; but there is no space.

To come back now to the Walker Art Gallery acquisitions: what is especially commendable is the fact that these new acquisitions are not only in themselves, for the most part, worth while on their own æsthetic account, but that the balance has been evenly held between the "ancients" and the "moderns"; and, furthermore, that the committee have had due regard for local interests. They have not been blinded by names. Certainly Reynolds, Gainsborough, Wilson, Raeburn, Romney are represented, as are Sickert, Steer, Conder, Gilman and Augustus John and others. But just as amongst the earlier painters, Arthur Devis, for instance, and the seldom seen Andrew Geddes and the "out of date" Strudwick are represented, so also the younger men, Lowry, Carel Weight, John Piper and others, figure in the list; I would especially mention James Cowie, whose oil painting, "Intermission," is not only alive in design but instinct with simple meaning—a rather rare combination these days.

There is also a collection of Sporting Pictures, including the most famous Sporting artists from Charles Towne to John Dalby; and George Stubbs—incidentally like Towne and others in this show himself a Merseyside man—with the painting "Lincolnshire Ox" has produced a picture of special agricultural interest. This ox, it appears, measuring 19 hands in height, was brought to London in 1790, exhibited, and the picture represents him with his owner, Mr. John Gibbons, of Sutton, together with the latter's favourite fighting cock, in Hyde Park—surely an admirable pictorial *precis* of a class and a period. Less considerable as a work of art but more significant than all the rest in other respects is an unknown artist's picture of a "Coalmine," probably about 1830. Complete with minehead, steam engine at work, the engineer attending, the weighhouse, the horse-drawn coal carts, the pannier-laden donkeys, and wheelbarrow loading and pushing men and women, the picture marks the birth of an epoch, and the transition from the rural to the industrial landscape. Of similar

interest is "Laying the Foundation Stone of Birkenhead Docks." Painted exactly one hundred years ago by the once popular Edward Duncan (1803-1882), the period marks more changes in more departments of life and art than had occurred before in a thousand years. As for the changes in art, and easily within living memory, compare Lowry's "Fevervan" with Strudwick's "Circe and Scylla." Strudwick will, like his master Burne-Jones, assuredly "come back," and probably by reason of the relation of his type of art with the surrealism of to-day.

This brings me to Leslie Hurry with new pictures at the Redfern Gallery, whose "Greenery Gallery" young man he seems to be becoming. I don't know about the "foot-in-the-grave" part of Gilbert's famous lines, but Hurry has his head in such depressing cavities. Moreover, his colouring certainly reminds me in places of Burne-Jones's yellowy-greens, and even the faces recall like some of Burne-Jones's and Simeon Solomon's. But the erstwhile "beautiful romantic dreams" based on romantic poetry have turned into romantic nightmares, lacking a literary key to their meaning. I wish Hurry, who designed the costumes for the *Hamlet* ballet, could do something about this unintelligible morbidity of his. It would be worth it. In the same gallery an artist, Chatin Sarachi, introduced by Oskar Kokoschka as a former Albanian diplomat, displays his not inconsiderable talent in the usual aggressive technique of continental Expressionism. The distinguishing feature of this typically continental art is its *bad manners*, its complete disregard of the picture in relation to its environment, its tendency to the over-life-size even in its brushing. Mr. Sarachi's drawings in water-colours and crayons, which are perforce on a smaller scale and in a quieter technique, are better mannered, and show that he has the right stuff in him. Another continental, Walter H. Nessler, exhibits pictures of French and Belgian battle-scarred views, in an adjoining room. They are much quieter and might be English in technique, though his outlook is interestingly personal. Capt. Derek van den Bogaerde, and F.-Lt. Christopher Greaves, who have a show called "With the B.L.A." at the Batsford Gallery, are Nessler's English counterparts. Their works, done "from jeeps and slit trenches amongst unexploded bombs and booby traps," are freer and more skilful in technique, and display an, in the circumstances, astonishing amount of æsthetic composure.

At the Lefevre Gallery one had the pleasure of seeing again some of the best work of Spencer Gore, and wondering why these quiet, impressionistic, well-designed colour compositions looked so "revolutionary" when, just before the last war, they were shown amongst the London Group. By their side Anne Carlisle's *modernistic* paintings seem rather noisy and at the same time empty of meaning.

This brings me to the Picassos of the Hugh Willoughby Collection exhibited at Eugene Slatter's. Being on a small, unpretentious scale, they are much more agreeable to the eye and much better justified in execution than this artist's usual twice "Double Elephant" sort of format. They are clearly interesting experiments by an artist who is, self-confessedly, in the habit of "emptying" himself and thereafter astonishing himself—and others—by what he has found in the emptiness. "*Je ne cherche, pas je trouve*," he says. He is lucky; *nous autres*, many of us are in the same case, but do not always consider the *objects found* worth keeping. He does; and sometimes they are; as here, for example, the "Baigneuses au bord de la mer"; the "Tête de Femme" of 1937; the "Nicoise" of the same year, etc. To explain why they have this value one would have to confront the reader with the originals.

To conclude, I mention the next show at Mr. Slatter's Gallery because of its good cause, viz., "to assist the Help Holland Council." It is an exhibition of *Dutch XVIIth Century* painting, held under the auspices of the Anglo-Netherland Society. Since all its pictures come from famous collectors or collections and have all previously figured at the Royal Academy in the Dutch Exhibition of 1929, no more need be said. But to whet the appetite of hesitant helpers it may be mentioned that they will have the opportunity of seeing *inter alia* Rembrandt's "Oriental with White Turban"; the "Love Letter" by Vermeer; Metsu's "Letter Writer" and "Letter Reader"; de Hooch's "Golf-players"; Jan Steen's "Tired Traveller," lent respectively by the Duke of Devonshire, Sir Alfred Beit, Lady Beit, the National Trust and Viscount Bearstead.

Other shows not yet open as we go to press, but which I hope to comment on in the August number, are the Tate Gallery's Recent Acquisitions, held at the National Gallery; Ethings, Lithographs, Wood Engravings by Old and Modern Masters, from the Collection of the late Sir Hugh Walpole; and Paintings by Duncan Grant—both at the Leicester Galleries.

CHINESE ART (FOURTEENTH ARTICLE) JADE-V

BY VICTOR RIENAECKER

The previous articles have run from December, 1943, throughout 1944 and 1945 to date

AS was stated in the preceding article, the deity Earth was revered under the image of a hollow tube of jade, or *tsung*, rectangular in cross section and round inside, usually with a short projecting neck at both ends. The colour for earth was yellow or brown, and, if possible, jade of these colours was selected for its image. The "teeth" often found on the corners are compared with the teeth of a saw, and the notches between them were wrapped around with silken bands. Silk was regarded as a gift of the deity Earth, and when silk cocoons were offered to the Empress, she used such a tube as a weight-stone in weighing silk. When a feudal prince of the first rank visited another, he presented the spouse of his host with a jade symbol of this kind, eight inches high. Everything was regulated by fixed rules, and princes of the second and third ranks offered pieces six inches in height; those of the fourth and fifth ranks, pieces measuring four inches. The *tsung*, accordingly, symbolized female power and was the emblem of the Empress. Small *tsung* were used for burial purposes, and were placed on the corpse. In this case it signified the deity Earth. The jade disk, symbolizing Heaven, was placed underneath the body. The idea behind this custom was that man, as the product of the combined forces of Heaven and Earth, and being intermediary between the two, cannot be separated from them, and his body should therefore rest between them in his subterranean slumber.

Early jades were used in all forms of celebration, either as sacrificial objects to be burned or as amulets and symbols of hieratic dignity. In order to maintain anything like a happy adjustment in earthly affairs, great attention had to be paid to the *Yang* and the *Yin* moments of the year, moments that had to be predicted in order that adequate preparations might be made to honour the great natural powers. Anyone who distributed these calculations or ignored their results was the enemy of society, for he thereby exposed humanity to peril.

In addition to the major official ceremonies connected with the equinoxes, there were other lesser ceremonies constantly to be performed either to induce rain to fall, or the south wind to blow and bring up clouds, or the sun to shine, or the mulberry trees to be fruitful; and for all these ends spells were at one time effected by means of jade. These services may explain the fashioning of the rough, early jades which probably were instruments in some rural cult where primitive rites were celebrated with only roughly cut stones.

The high esteem in which jade was held by the early Chinese as the purest and most divine of natural substances made it peculiarly suitable as a vehicle of communication with superhuman powers. It was cut into plain geometrical shapes for the most part. When ornamented, the motives were taken from nature herself—the sun, moon, constellations, clouds and wind. As with the centuries there passed the memory of this early distinctive use of jade, decoration came to be applied indiscriminately, until a Han jade vase embodies all the crowded ornament of a Shang bronze vessel. This merging and forgetting is characteristic of China.

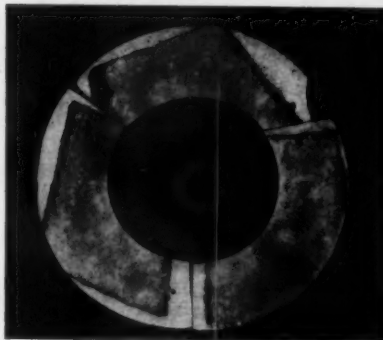
"Heaven is jade," states the *I Ching*. It was through jade that the ancient Chinese sought life everlasting, as well as communion with the gods. "The living considered it a drug, which would not only cure ailments, but which would prolong life;" while for the dead it was an embalming² element that led to resurrection.³ There is ample evidence in native records that the Chinese, particularly the sovereigns, actually swallowed jade. These same books attest the simple faith of the people in the supernatural powers of the gem, when on the person, to work miraculous deeds."⁴ It was believed that, if a man swallowed jade (under the name Yuan Chen, "the great and pure"), he was able to become invisible, and that he would no longer be restricted by the forces of gravitation and could fly through the air.⁵

The early medicinal cult of jade may be divided into two categories. There is the lengthy and complex Taoist mixture of alchemy and mythological religious lore, in which long mortal life and immortality are guaranteed through the eating of jade. Contrasted with that is its use as a health restorative.⁶ As late as the XVIth century A.D. writers described the physical curative properties of jade medicine.⁷ One dose was supposed to strengthen the heart, lungs, and vocal organs, while another concoction reacted upon the muscles, rendering them supple, hardening the bones, nourishing the fleshy tissues, improving the blood stream, and soothing the nervous system. The disturbing influences of heat, cold, hunger and thirst were likewise eased if jade potions were taken in prescribed amounts.

Jade was prepared for human consumption in several ways. Sometimes it was pounded into tiny grains and mixed with boiled rice. Sometimes it was powdered and taken dry.⁸ Broth was made by boiling in a copper kettle equal parts of jade, rice and dew, after which the liquid was strained and drunk. Frequently it was combined with gold.

When the Sons of Heaven fasted, their sustaining food was jade. This imperial practice continued well into the Christian era, for we are told that Li Yu, a courtier of the Vth century A.D., was given to partaking of jade. When death came through his loose manner of living, the body was not placed in the coffin for several days, and, despite the heat of summer, the natural state and colour remained unchanged.⁹

Although jade was considered a physical remedy, it was eaten more for the purpose of putting a person in tune with the infinite, or for obtaining the blessings of longevity and immortal life. The stone has always been looked upon as the ultimate source of the *Yang*, or Positive Principle, on earth. It aided man in dispelling the evil worldly forces, and at once placed his soul in communication with the spirits of the



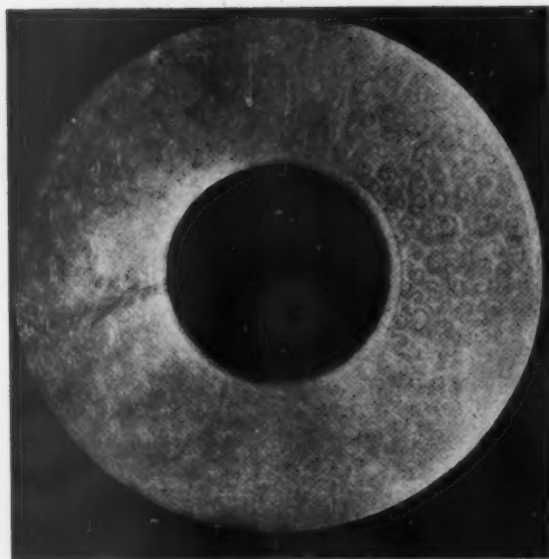
JADE DISK in three segments. Early Han period

With acknowledgements to Archaic Chinese Jades, collected by A. M. Bahr, in the Chicago Field Museum of Natural History, described by Berthold Laufer



GREEN JADE DISK, representing the combination of a Disk with a Weapon. It was designed to serve as a throwing discus or quoit like the chakras or quoits of India and related disks found in the neolithic periods of the Mediterranean culture-areas. The Chinese Jade type is of purely ceremonial significance, and must go back to an earlier and plainer type of stone actually used for hurling. Early Han Period. With acknowledgements to Archaic Chinese Jades, collected by A. W. Bahr, in the Chicago Field Museum of Natural History, described by Berthold Laufer

APOLLO



HUAN, or Ring, in white jade with brown spots, carved with cloud pattern. Han Period

With acknowledgements to *The China Journal*, "Ancient Jades," by K. C. Wong

unseen universe. This rite of holy communion has been described in the old writings. "Jade was eaten to subdue the influences of watery vapours, since this mineral is the purest part of the essence of the Yang element." "When the energy of the soul has reached its highest stage, then it is able to have intercourse with the spirits composed of Yang matter, and jade, being the purest essence of the Yang, may, when swallowed, assist the soul to gain that end." It is, however, in the vast and mystic realm of Taoist mythology that we find mortals eating and drinking jade with the greatest abandon.

Tomb jades divide themselves into three chief categories. First, there were the widely varying types employed to close the nine openings¹⁸ of the body. Secondly, there were the symbols of ritual, similar to those of the worship of Heaven, Earth and the Four Cardinal Points. Thirdly, there were the group of shroud weights, arm-rests and figures of animals and people. The "Chou Book of Rites" is specific regarding the arrangement in the coffin of the second group of jade utensils. For instance, a green Kuei tablet was placed to the left of the corpse; the half Kuei, or Chang, at the head; the white tiger tablet, Hu, at the right; and the semi-circular Huang, at the foot. Under the

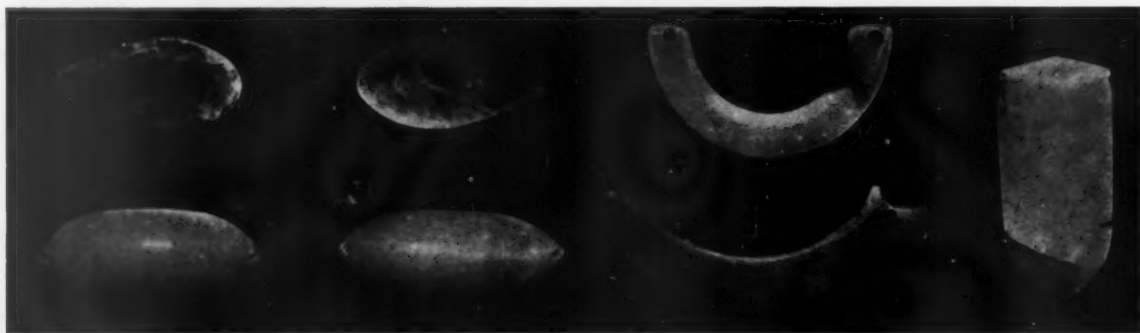


Top : Green-brown JADE DISH, Sung or Yuan Dynasty
Below : Green JADE BOWL of bronze form. Sung Dynasty
Both from Eumorfopoulos Collection. With acknowledgements to "Early Chinese Jades," by Una Pope-Hennessy.

body was the circular Pi; and on the abdomen was the short Tsung. These will all be recognized as ritual symbols from official ceremonies; and it is thought that, in addition to perpetuating their directional positions as in earthly sacrifices, the jades were intended to provide the deceased with a suitable equipment for worship when, through the powers of this sacred stone, he entered into life everlasting in the world beyond. The circular Pi, being the representation of Heaven, was separated from the Tsung, that of Earth, by the dead body.

The tomb jades sometimes included the conventionalized human figure of the ancestor. Stylized recumbent pigs or boars were also placed either under the hands or in the armpits as supports. Fishes, dragons and other beasts have been found side by side with representations of musical instruments and similar appurtenances of the living. While corroboration of the ancient jade cult of burial is lacking in China proper, Japanese archaeologists have unearthed sites in Korea of the early centuries of the Christian era wherein were found these jades; and Korea was under Chinese rule during that period.

In contemplating and handling these ancient pieces, not only do we marvel at the subtlety of their colours and soft



JADES USED IN PREPARING A CORPSE FOR BURIAL

Left to right : Two pairs of Eye Jades, two Lip Jades, and a Tongue Jade. The two top left from "Early Chinese Jades," by Una Pope-Hennessy, the remainder from Field Museum of Natural History, Chicago, to which acknowledgements are made

CHINESE ART: JADE—V

lustre and smooth touch, but we can imagine the imperturbable poise and serenity of the men who, with infinite patience and reverence, slowly wrought them into the prescribed symbol of religious ritual for the welfare and safety of individual and community. The makers of the modern fanciful carvings are by comparison merely trifling with their skill; and their work can neither have been born of strong feeling in their original craftsmen nor kindle it in its dilettante owners.

In the older dynasties, an aimless skill in technique had not yet tempted the craftsman into mere display, such as the imitation of bronze vessels or even of metal chainwork by cutting from a single block of jade, which seems to have been a frequent exercise of virtuosity in modern times. But even this latter art, though overflorid, was doubtless sincere if shallow; and, it must be admitted, the finest of it epitomises one of the master-periods of all decorative technique. Moreover, even among the most flamboyant of shapes which the later Chinese have carved, there often persists a hint of the archaic ideas and sacred intentions traceable to an older and more dignified world. But, as Martin Johnson has pointed out, this is a natural development of jade carving in China, when it is remembered that "the Chinese revered the dignity of supreme craftsmanship and the patience of prolonged effort as among the intrinsically good qualities of a life well lived." This appreciation the Chinese shared with other peoples in other ages, as, for instance, the illuminators of manuscripts in European monastic times and in Persia. But the status of Chinese jade carvings was enhanced by a unique aesthetic appreciation of visual, tactile and auditory values in the artist's material. Its natural coloration frequently dictated its subject, shape and significance. Whether the jade was the oily nephrite or the icy jadeite, to handle and feel the surface texture of a vessel or figure, or to hear the sonority of a suspended disk or plate, has aroused affectionate reverence throughout Chinese history.¹¹

The Chinese believed that the most trivial of objects, if beautifully carved, can exert a far-reaching effect both upon the maker's and the beholder's attitude to the larger matters of life. "They saw that even the lesser arts and the very minor graces of life may have profound results in the decisions of the practical man by the orientation of his mind that they compel." But, as Martin Johnson has perceived, "Where the Chinese failed was in their inability to combine this standpoint held in theory by their artists and philosophers with the life of public organization and affairs. They realized, as did no other people, that the loveliness of small things is among the most potent of the magics by which men live; but the willingness to sacrifice much in pursuit of art and thought remained with a secluded few, as in monastic Europe, and faded too soon in the active majority. When the same person is trained to possess both the mental orientation of the creative artist and also the organizing and driving power of the man of action, the Western mind will have mastered the East by capturing its most intimate treasure. The age-long antithesis between the visionary and the useful will then have been resolved into the true superman, logician, mystic, and practical man at once. Towards such ultimate synthesis of Eastern and Western mentality, the arts of jade carving and their appreciation offer a minor contribution, which the expert cannot neglect and the stranger delighting in them need not despise."¹²



LUNG or CARVING OF DRAGON in white Jade with red and yellow spots. Used in prayer for rain. Han Period. With acknowledgements to *The Chinese Journal*, "Ancient Jades," by K. C. Wong



GREEN JADE BOWL with floral reliefs in cameo style. K'ien-Lung Period



INTERIOR OF GREEN JADE BOWL above. With acknowledgements for both reproductions to Chicago Field Museum of Natural History Publication 154, "Jade," by Berthold Lauter

¹ A myriad years will be added to a man's span if he partakes of an elixir from a jade mountain mentioned by a writer in the IVth century A.D.

² Neither in the past, nor in the present, have the Chinese practised embalming as known to the Occident. Instead, they placed their faith vainly, of course, upon the presence of jade protectors, preservers and stoppers in the dead body, coffin and tomb. The only known form of Chinese embalming can be said to be that of preserving the body with a coating of lacquer.

³ J. Goette, "Jade and Men in Life and Death", *T'ien Hsia Monthly*, Vol. III, No. 1, August 1936.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ The native drug shops of modern Peiping do not advocate the use of jade for medicinal purposes. Chinese medical students trained in the West are apt to speak slightly of the jade drugs of their forebears, dismissing the recorded versions with the comment that such concoctions would have had fatal results. On the other hand, a survival of jade eating is preserved in the signs hanging over cake shops.

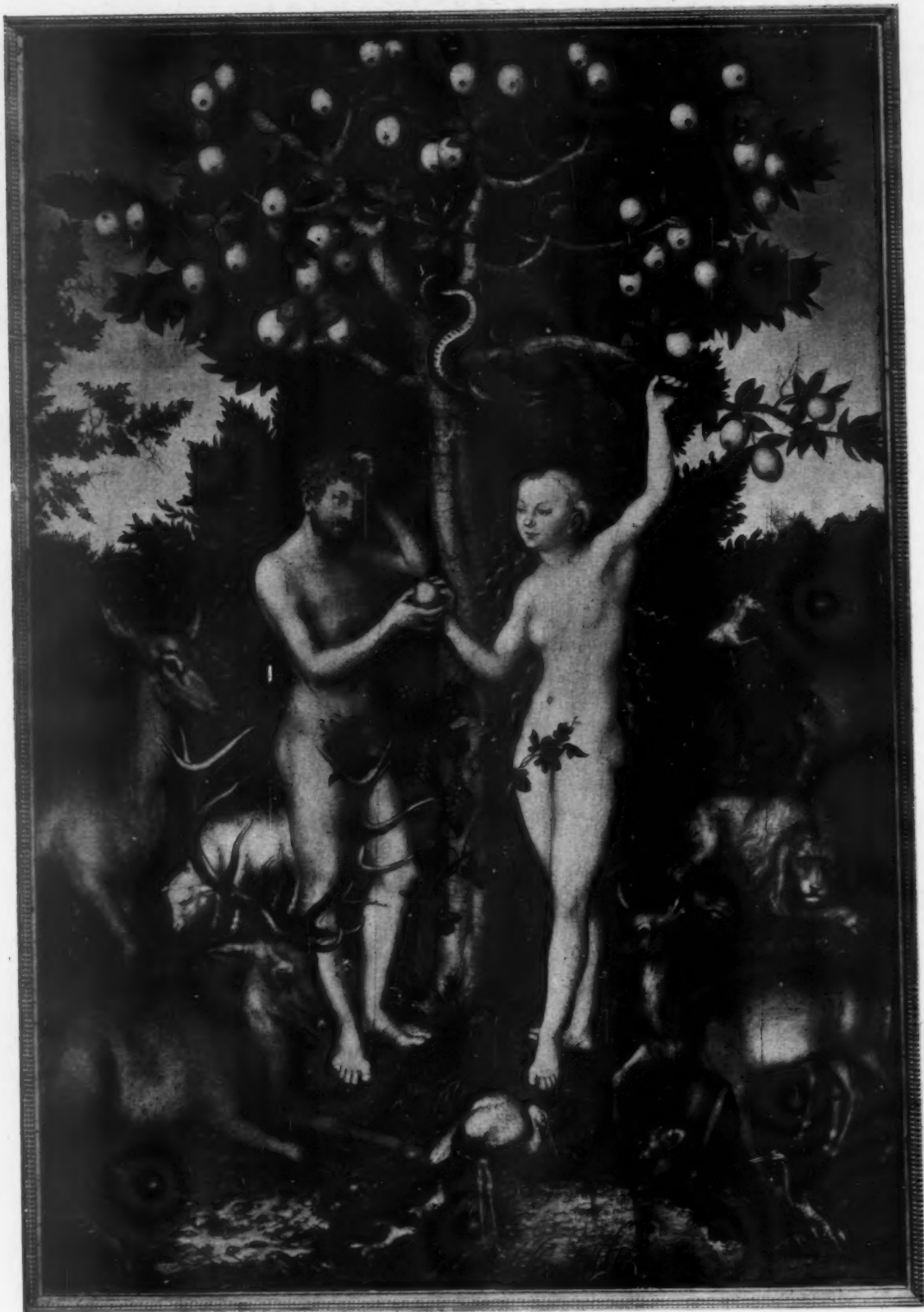
⁸ There is the familiar and popular legend of the hare who lives in the moon depicted pounding the Jade Pill of Immortality in a jade mortar.

⁹ While those who swallowed jade did not always "exist as long as jade," a Chinese commentator has excused its failure to guarantee immortality by admitting that while "Jade cannot positively prevent the living from dying," nevertheless, "it can prevent the dead from decaying!"

¹⁰ The Chinese counted in the umbilicus.

¹¹ See "Art and Scientific Thought," by Martin Johnson.

¹² Ibid.



ADAM AND EVE
By LUCAS CRANACH THE ELDER

45½ × 31 in.

SOME LESS KNOWN PICTURES IN THE LEE COLLECTION—II

BY HERBERT FURST

THE pictures I have so far discussed might with some justification be looked upon as an *Andante religioso*; but the *Allegro* could likewise be discovered in Religious Art, where it is perhaps not suspected. In Lord Lee's Collection it is, to my mind, strikingly represented by at least two pictures.

The first and most important one is an Adam and Eve subject, one common enough in Renaissance Art and of especial piquancy not only for artists but for the general public, considering that *the nude* was only then emerging

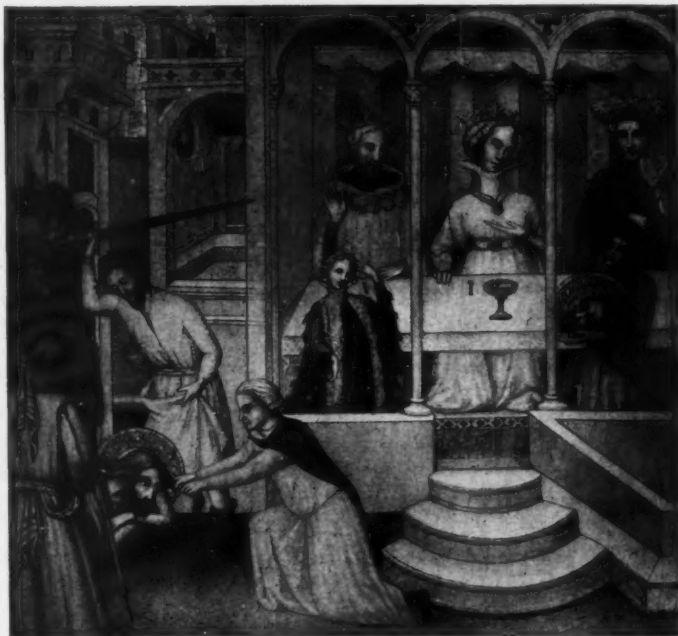
from the sinful taint of *nakedness*, which, in fact, it continued to preserve in the minds of the many until the threshold of the XXth century, and has even yet not quite lost. *A priori*, then, this picture is not suitable for the self-admonitory precept advocated by Constable in relation to nature. We cannot look at this picture with an entirely "innocent" eye, the less so as the artist himself could not do so, nor did he expect the beholder to be less "guilty." What, however, he quite obviously did expect was that the beholder should enjoy its humour; for it is a humorous picture, and in that sense not so much lovely as lovable, exceedingly

so, in fact. Those who can recall other contemporary pictures of the same subject-matter will know how solemn the artists were about it. How they gloried in displaying their knowledge either of *nature*, i.e., the human anatomy, or of *Art*, i.e., Classical form. To them the subject was a glorious excuse for displaying their knowledge as well as their emancipation from religious prejudice.

But this picture is obviously not an "excuse"; its subject was seized by the artist as a welcome occasion to show his best qualities: his sense of humour and his love of animals—particularly game. His name was Lucas Cranach the Elder; and a German critic has asserted that "he is most distressing of all when attempting to play the academician and to render life-sized figures: the greater the size, the more awful the void"—and this, I believe, one of the larger of his figure paintings. The criticism proves, if anything, only that the Germans

have lost their sense of humour and of proportion. Our own Bryan was fairer to him; he at least discovered in his work "a sort of homely humour." That "homely humour" laughs from the picture in the head-scratching gesture of Adam, indicating that he is momentarily plagued by a dietary scruple affecting, as a later German sardonic philosopher humorist might have said, "*Die Diätetik der Seele*"—the dietary of the soul. This Lucas Cranach was a man of parts, with a mercurial temperament, for along with a picture manufacturer's, to

use Constable's term, he ran a chemist's shop, and though a Franconian himself, became the lord mayor of Luther's Saxon town of Wittenberg and a fervent partisan of Luther, achieving in the end a knighthood. He was therefore far from "naïf," even when he tackled such a classical subject as "Venus" herself, who in his version of the classical theme is seen wearing nothing but a most fetching confection in the shape of a red hat of the then latest fashion. If, then, his nudes will not pass muster either as anatomical or classical designs, they are at least inoffensively naked, so inoffensive that by comparison Rubens' copy of Titian's picture of



12 in. × 12½ in.

THE STORY OF HERODIAS AND ST. JOHN THE BAPTIST

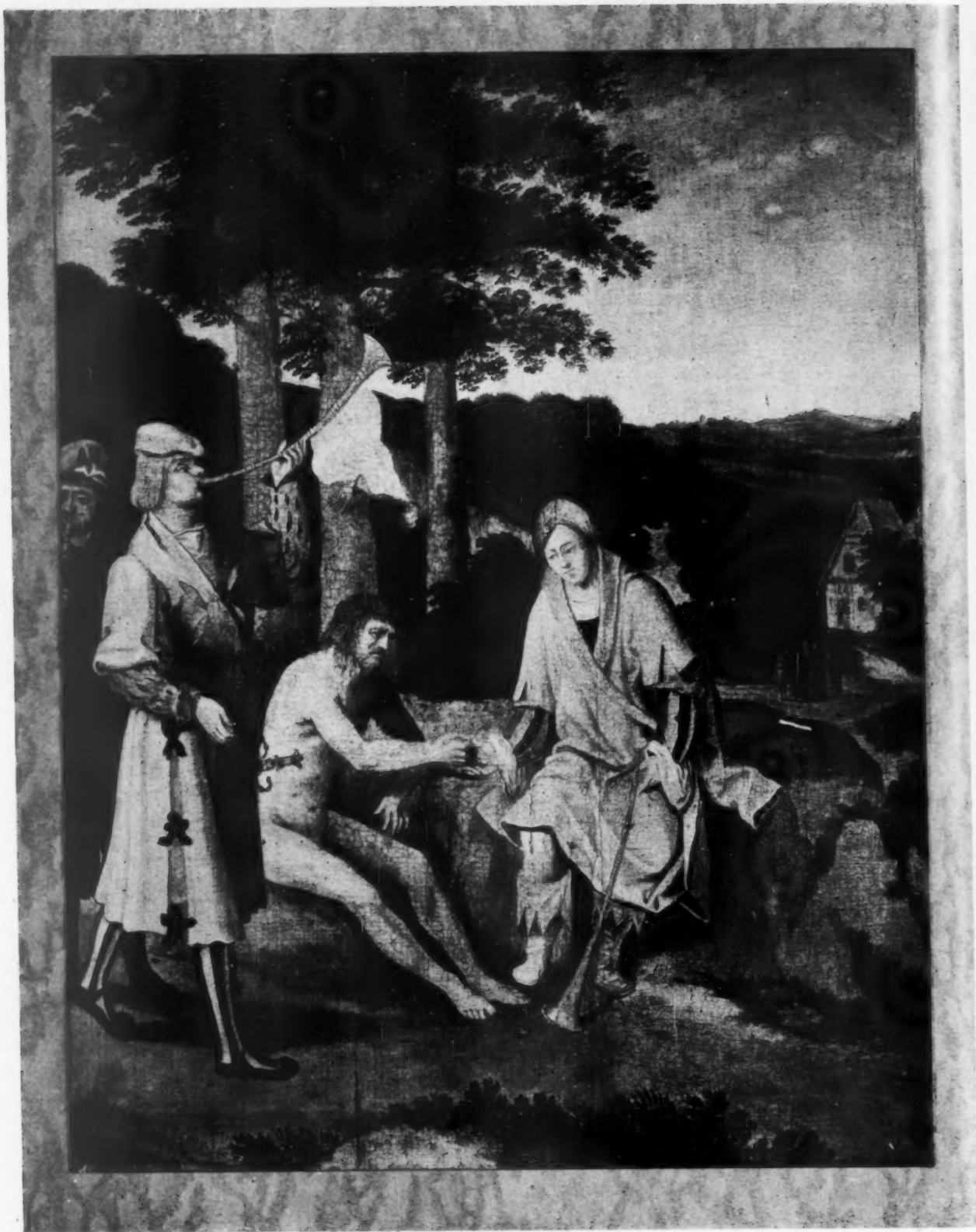
Attributed to FRANCESCINO ZAVATTARI

the same subject represents a descensus from the nude to the naked. But in Cranach's picture there still lingers in the treatment of the setting, in the animals, the birds, the trees, a feeling of the *verdure* in a Gothic tapestry. A symbolic significance attaches unquestionably to the lion and the lamb, with perhaps an intentional touch of humour in the expression of the first-named animal, who seems to be just about tired of "lying down." How far the other animals may also have a symbolic association I am not sure, but I cannot help feeling that the white horse seen escaping in the background was or is intended to be a unicorn—the symbol of Chastity.

This Cranach is the largest in this country, I believe. A similar but smaller version, dated seven years later, is in the Kaiser Friedrich Museum in Berlin.

From this Cranach we come to another *Allegro*, which I would even like to call a *Scherzo sacro*, had an authority

APOLLO



JOB AND HIS COMFORTERS
By LUCAS VAN LEYDEN

15½ x 13 in.

on music not warned us that the word *Scherzo* did not connote "actual humour but brightness." However, though there is neither "laughing" nor "smiling" to be found in Cruden's *Concordance*, both are at least implicit in the Christ who called little children to Him, for instance, and in the faces of the wedding-guests at Cana when the "governor" rebuked the bridegroom for an apparent gastronomical (or is it epicurean?) *faux pas*. So why not sacred *scherzi* in music? Humour certainly abounds in ecclesiastical Gothic Art, of which perhaps the picture next to be discussed might also be described as an example—a late example, so late, in fact, that its author was to lose his native sense of humour in his pursuit of that chimera "High Art" which was to unsettle the minds of non-Italian artists for centuries.

To the purely objective eye this picture represents an old man, stark naked, surrounded by three companions, each with a wind instrument, two of them in full blast. Two at least of the musicians are dressed in the gay costume of the early XVIth century. The traditional title of this painting is: "Job and his Comforters." This humorous and indeed ironical interpretation of the biblical text seems, at first thought, almost too "modern." A "Job's Comforter" is, in the dictionary's definition, "one who under the guise of comforting aggravates distress." "In this respect," Lord Lee observes, "the picture seems admirably to convey the idea as, in spite of—or on account of—the music the unfortunate Job looks more miserable than ever! This, at any rate, is my interpretation of Van Leyden's composition." Concurring, I will add that Lucas van Leyden, a friend and one time follower of Dürer's and more famous as an engraver—his paintings are very rare (only 34 being accepted as genuine—this among them, by the expert Dr. Friedlaender) is remarkable, at any rate in his earlier work, for his vivid and original presentation of biblical and everyday subject-matter. Like Cranach, and like most Northern artists, he was naturally predisposed to treat all themes with a greater concern for "Truth" than for "Beauty"—if by Truth we do not mean *historical* accuracy, and by Beauty do mean a preoccupation with classical forms only.

There is yet another picture which I would like to include amongst the *Scherzi sacri*, or at least the *Allegri*. At first sight this little picture, possibly a *cassone* panel, seems to have but the slenderest connections with any kind of truth, and its beauty is more in the details of its colouring than in "colour" and "design." Looking at it and into it a little longer, it reveals itself as a most precious little example of human truth and beauty. It purports to represent the Story of Herodias and St. John the Baptist. It is attributed to Franceschino Zavattari, one of the Milanese family of painters, "the last figures of the Gothic Lombard painting of the XVth century." One is therefore not surprised to find it synoptic in composition; the various episodes of the story do not follow each other but are seen simultaneously. The picture is far from "natural" in arrangement, nor are the personages in it dressed in an attempt to preserve historical accuracy; on the contrary, they are in contemporary costume, the most eminent in the height of the then fashion: Herod in red, blue and gold, Herodias in salmon-pink with a very high collar and gold sleeves, her daughter in blue and gold, a musician in blue and green with a pink

embroidered cap, a blackamoor in white with striped scarf. There is a gold sky over a vaguely contemporary architectural setting. The whole picture breathes the spirit of a contemporary feudal court, with the prince and his family and retainers playing the parts in the Bible story. That is what, in fact, it probably represents, with, in some respects, minute detail and entire accuracy—and in accordance with actuality. One need only to observe the pose of "the Damsel" to see that it is one learnt at a dancing lesson, and which a ballet mistress of to-day could not only identify but name. The picture is even in its tragic details far from gruesome—the very execution of the Baptist, who is being pulled by the hair, looks rather like rough horse play, and his head on the charger must not be taken too seriously. In fact, it has nothing of the gruesome details of this subject in which Flemish artists revelled. Nor is the half-comic treatment of the scene against the spirit of the contemporary "Mystery Plays," of which this is, perhaps, a more or less faithful recollection.

It is for that reason that I would include this picture amongst the *Scherzi sacri*.

We now come to our last illustration, a painting which again has a more than *artistic* interest. It, too, is a human document, in the sense in which that is true of Van der Goes's Old Man, but far less moving. To my eyes there is even an element of humour, of *tragi-comedy*, in the undertone of this portrait.

However, merely considered as a painting, the design is striking enough. The white satin slashed costume and dark coat relieved by the red biretta with its conspicuous white ostrich plume, the looped green curtain and the glimpse of a northern landscape, all speak of an artist who knew his business; but if there were any room for doubt as to his ability there is the handling of the physiognomy with its psychological subtlety to prove his quality. One involuntarily finds oneself wishing to have an answer to two questions: Who was the man and who his portrait? To the second, Lord Lee himself, though modestly calling himself an amateur, seems to have found the answer. He bought it, or rather it was sold to him as the work of an Italian painter who chronologically could not have been its author. Experts attributed it to an artist of the South German School without committing themselves to a name. Lord Lee, after considerable research, attributes it with convincing probability to Jörg Breu of Augsburg (1480-1536). To the general public this discovery will be of less interest than the identity of the sitter, still unsolved. Who was he? And what was his trouble? For on this last point the artist has left the beholder in no doubt. Evidently a man-about-town—judging by his elegantly modish dress, he may have been a man who had "great possessions." Has he just been told that he must part with them if he would enter the Kingdom of Heaven? Or has he just realized that he has lost a possession of a very different kind? The drooping lids give his eyes a sad, a disappointed look, and the withdrawn underlip speaks clearly of frustration. It is one of those portraits in which one wonders what the "sitter" is *thinking*.

Now it is curious that this kind of thoughtful portraiture, often with a sentimental bias, seems to have been in vogue about this time on both sides of the Alps, and even more sentimental in Italy than in Germany or the

APOLLO



PORTRAIT OF A YOUNG MAN
Attributed to JORG BREU
164

26 x 19 in.

Netherlands. True, there are such things as knitted brows and flashing eyes in Dürer's portraiture; and there is, if one looks for it, a psychological quality also in some of Holbein's, but he seems only to have found it in the "Erasmus," for instance, or the "Archbishop Warham," when it was graven into his sitters' features. Nor are the great Italians, Raphael or Titian, remarkable for their insight and, so far as we know, the Mona Lisa stands out as the only psychologically interesting example of Leonardo da Vinci's portrait art, and her portrait is far from being tender or sentimental, except in its baneful, hypnotic effect on his disciples or followers. It is rather, then, amongst the Italian artists of the second rank that one finds equivalents to the Jörg Breu, the Morettos, Moronis and the Lottos. Lord Lee has drawn attention to a marked similarity in the sitter's pose with the portrait of Lodovico Martinengo by Bartolommeo Veneto, but one will find an even more remarkable psychological affinity in Moretto's "Italian Nobelman"—both in our National Gallery. Whilst, however, Jörg Breu's "Gentleman" has a "forlorn" look, the Italian's expression is even more *lost*, so much so that one can scarcely suppress a smile in regarding the poor man's agony. A reference in Cook's Handbook fortunately enlightens us about the significance of his distress. From it we learn that an inscription on the label of his cap reads *ὁὐ ἄλυν ποθῶ*, which might read: "Alas, I desire too much," or spell "I desire Julia," revealing, with a further pun, the object of his desire, "Julia Potho," or "Pozzo"—that of a known person. Possibly Jörg Breu's "desire" may have gone deeper, may not have walked away from him in petticoats. I do not know, but am convinced that if only we could read the riddle of the flowers on the table or ledge in front of him it would likewise spell the name of a beloved, thus proving even this painting—at least so far as the artist and other onlookers are concerned—to be in the nature of a *scherzo amoroso*.

Here I must end this essay. I find that it has, almost subconsciously, shaped itself into the sketchy outline of a pattern that I certainly desired but which, nevertheless, did not consciously influence the selection of the pictures; and of course there are quite a number of other "less known" works which others would have chosen as being of greater importance or significance. However, my wish was to work my extemporized pattern into the background of LIFE—to correspond with Constable's NATURE, keeping so far as possible not only what he called "the art" but also what we call "Art" in the place where each primarily belongs: the artist's studio and the student's study.

When, eventually, Lord Lee's Collection is, together with that of the Courtauld Institute, made accessible to members of the general public these will, one hopes, be provided, with the aid of the allied Warburg Institute, with a catalogue that will tell them more about the significance which the pictures had in their own days and places than about the names of artists, the schools to which they belong and those æsthetic and *stil-kritische* problems which may properly occupy the student but only waste the layman's time. The man in the street already "knows what he likes," and when he has been told when, why and for whom a work of art has been created he will come to understand æsthetic values better; he will *like* with deeper feeling.

If there is one thing certain, it is that the spirit of a work of art removed from its original place and purpose breathes only with difficulty in a museum atmosphere unless that is ventilated and the spirit is refreshed with the kind of artificial respiration which only a good guide or guide book can give.

THE COVER PLATE

The most attractive four-fold old English screen depicted on the cover is a very rare example of the early XVIIIth century, and is covered with a fine yellow rich brocade, with twelve applied raised embroidery panels of "Magicians and Jugglers" in the Chinese taste in various colours.

Like so many screens in this manner the brocade ground work has been replaced at a later date. It is 7 feet in height, each fold being 1 ft. 10 ins. in width. The writer has seen them in original ground work of blue, green and crimson brocades, etc., but usually then in such bad condition that renewal is necessary over a period of years.

This is now in the possession of M. Harris and Sons, 44/52, New Oxford Street, W.C.1.

CATALOGUE OF PLATE AT ORIEL COLLEGE, OXFORD (Continued from page 172)

Mr. Jones writes a most interesting Introduction, but it can scarcely be said to be about the Oriel Plate. Actually it is sometimes difficult to ascertain whether or not he is referring to a piece in the possession of the College or one of the many examples of plate of great merit the whereabouts of which for no apparent reason he here discusses. In fact, the Introduction is a most valuable inventory of much important English Plate. On page xviii of this Introduction, where he eulogizes Pierre Platel, Jones tends to disparage the work of Paul de Lamerie, with the words, "... whose work has been unduly praised, to the implied disparagement of that of many contemporaries of equal skill, both of Huguenot and English origin." I do not agree with Mr. Jones. Most of Lamerie's work, and he was a prolific maker over a very long period, both in design and quality is far above that of almost all his contemporaries, and Lamerie at his best is certainly unsurpassed and probably unequalled by any of them. Admittedly, I think much unimportant plate fetches an enhanced price just because it bears Lamerie's mark, but this does not alter the fact that in technical skill and as a designer he is, in the opinion of many authorities with whom I personally agree, by far and away the greatest silversmith of the long reign of George II.

Mr. Jones' style is fluent and pleasant to read and the many irrelevancies he incorporates are very welcome. He has always been regarded as such a great authority on the use of objects in olden times that one tends to accept his word without question, but I would like to know on what grounds he based his statement, in the Introduction, that Argyles were intended for soup. Argyles invariably have slim spouts through which only thin liquids can be poured; they are invariably vessels of small capacity eminently suited for the purpose to which they are put to-day, that of keeping gravy warm, and I think it exceedingly improbable that they were ever intended for the purpose suggested by Mr. Jones.

The book will inevitably find its way into all representative Libraries, and in spite of my criticisms I can strongly recommend it as pleasant reading to all who are interested in silver; but I would advise them first of all to go through it page by page and cross-reference the plates with the number of the page on which they are described, or at least write this cross-reference against the list of plates on page ix.

A short note at the beginning of the Catalogue states that publication was made possible by the generosity of the late Arthur Hudson Stocks, C.M.G., M.A., of Oriel College, and of his sister, M. M. Stocks. Mr. Stocks unfortunately lost his life at sea on July 26, 1940, as the result of enemy action, and, alas, Mr. Jones himself did not live to see publication of this work.

ENGLISH FLINT-LOCK PISTOLS OF THE PERIOD 1780-1800

BY MAJOR J. F. HAYWARD

THE period covered by this article may perhaps lack some of the interest of the earlier decades of the XVIIIth century by reason of the transfer of attention from ornament to technical efficiency. On the other hand, it is a period of great importance, since it covers the development of a national style which, far from drawing its inspiration from Continental models, was accepted and soon followed by the gunmakers of Western Europe. In an earlier article in this series the emergence of certain unmistakable national characteristics was noticed as taking place about 1700, but this process did not involve any

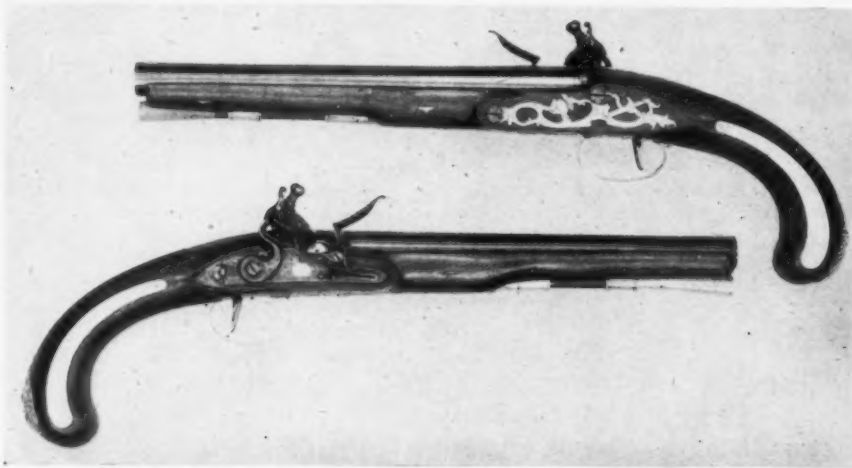


Fig. I. PAIR OF DUELLING PISTOLS by WOGDON, London. Silver Mounts by MARK BOCK. Circa 1780
Author's collection



Fig. IIa. DETAIL OF WOGDON PAIR, showing Trigger Guard

departure from the usual Continental practice, whereas in the 1780-1800 period no less than a revolution in English gunmaking took place.

The Rocaille style proved extremely persistent and between 1780 and 1800 we find many pistols in which the restless decorative features of the earlier style are uncomfortably combined with the austerity of a new and purely functional style. The transition from Rocaille to the functional style was protracted, and it was protracted because it was difficult. In fact, the change was less a transition than a profound reaction against a style in which love of fantastic ornament threatened to outweigh the technical efficiency of the weapon itself. While in the whole course of the previous 150 years which constituted the history of the flint-lock pistol in this country, technical and aesthetic development had marched together, now the latter was completely subordinated to the former. From 1780 the precision of the lock mechanism, the trueness of the bore of the barrel and the excellence of the balance were the only decisive factors in judging the quality of the pistol. There was no hesitation in sacrificing appearance to any improvement which might achieve increased accuracy. It was a development of profound significance in the history of English firearms.



Fig. IIb. DETAIL OF WOGDON PAIR, showing Silver Butt Cap

ENGLISH FLINT-LOCK PISTOLS, 1780-1800

In fact, however, it would not be true to say that at any time the Rocaille decorative style was allowed to prejudice the efficiency of the pistol as a weapon. Though some late Rocaille pistols may appear to be elaborately decorated, their makers, nevertheless, incorporated the new technical features in them. It is remarkable how many of these new features which one automatically associates with the post-1780 functional style were, in fact, developed earlier and may be seen on late Rocaille pistols of fine quality.

Though the individual technical improvements might successfully be applied to pistols made in the traditional form, it was a fact that this very form with its heavy, sometimes clumsy, pommel and elaborate silver furniture was not ideally adapted to accurate shooting. The traditional form had, therefore, to go, and actually the form went before the silver mounts which continued in use, though with increasing rarity, into the XIXth century.

It is difficult to summarize adequately the main features of any period when styles are undergoing a transition, since at a time when artists and craftsmen are striving to evolve a new form, it is inevitable that their achievements should be very various. In the period shortly before and shortly after 1780 there are, nevertheless, a few features which are common to nearly all makers, and which point to the development of a more sober style. These features are the oval thumb plate escutcheon, the trigger guard finial in the form of an



Fig. III. PAIR OF BRASS-BARRELLED PISTOLS by D. MOORE, London. Silver Mounts by MARK BOCK, bearing London Hall-mark for 1802
Victoria and Albert Museum

acorn, the desuetude of the spurred pommel and the side plate, and the introduction of the octagonal barrel.

Before considering these innovations in detail, a brief consideration of a pair of pistols dating from the beginning of this period will illustrate the new form which was in course of development. Fig. I shows a pair of duelling pistols by Wogdon, London, with silver mounts by Mark Bock dating from *circa* 1780. Unfortunately, the mounts have no date letter, so that it is not possible to give a more precise date. It will be seen that the new form which replaced the spurred pommel was actually an adaptation of the usual butt found on most cannon-

barrelled pistols and many belt pistols in the earlier part of the century. The mask butt-cap was, however, omitted, and the butt either had no cap or was finished with a plain blued steel or silver butt-cap decorated with slight engraving (see Fig. IVa). Actually this Wogdon pair are an exception in that at the end of the butt they have an applied silver mount chased with the figure of Britannia (Fig. IIb). This particular mount was a peculiarity of this maker, and was so placed that it could only serve a decorative purpose. One further exceptional feature is the silver plate running down each side of the butt. These are not contemporaneous but were added later to strengthen the butts after one of them had been cracked. It will be noticed that the butts seem rather long in comparison with those which have been illustrated



Fig. IV (a) DUELLING PISTOL by DURS EGG, London. *Circa* 1780
(b) OFFICER'S HOLSTER PISTOL by PEACOCK, London. *Circa* 1800
Collection of J. Winsbury, Esq.



Fig. V. HOLSTER PISTOL by LORD & HUTCHINSON, Dublin. Circa 1780
Collection of A. Irving, Esq.

in previous articles. The explanation is that duelling pistols such as these were made to special order and designed to fit the peculiarities of their eventual owner.

The oval thumb plate escutcheon was the first feature of the new style to appear, and it antedates 1780 by a few years. Its form was doubtless borrowed from the contemporary neo-classical fashion exploited by the Adam brothers. It was but a poor substitute for the gay designs of the Rocaille period, and its life was very short. The escutcheon was often omitted altogether on later pistols, as it is, in fact, on the pair illustrated in Fig. I.

The origin of the acorn trigger guard finial cannot be so certainly established. It was, however, a simple design more in keeping with contemporary taste than the

fantastic Rocaille finials. It has been suggested that it may have Jacobite associations, but as it is first found on English pistols from about 1775, this need be regarded as no more than a tradition. An example is shown in the detail of the Wogdon pistols illustrated in Fig. IIa.

The spurred pomel was obsolescent by 1780. It continued in use for regulation service pistols and for some officers' pistols which were often made in the traditional style up till 1800 and even later. An example of

this survival of the earlier style is shown in Fig. III. This pair of pistols by D. Moore, London, have silver mounts by Mark Bock, bearing the London Hall-mark for 1802. The style of the mounts shows no variation as against those in fashion 50 years earlier. The only features suggesting a later date are the shape of the cock and the flat face of the lock plate.

Until about 1780 three main classes of flint-lock pistol were in use, the holster pistol for horsemen, the belt pistol for the Officer of Foot, and the pocket pistol for personal protection. By 1780 a new class of pistol, the duelling pistol, had been introduced (see Figs. I, II and IVa). Further, instead of the holster pistol for Officers of Horse and the belt pistol for Officers of Foot, one universal type of Officers' pistol was introduced. The only differences between the pistols for Officers of Horse and Foot was that the former were of carbine bore and were equipped with a steel ramrod secured by a link and a swivel to the barrel (see Fig. IVb), while the latter were often of musket bore and had the usual wooden rod.

It is interesting to speculate whether the change-over to a style in which decoration was entirely subjugated to function was due to the need to produce a weapon suitable for duelling and therefore of the highest possible accuracy, or to the change of taste which rejected Rococo in all the arts and called for more sober designs. In fact, it is probable that the former was the operative cause and that by a fortunate coincidence public taste at the same time happened to demand a

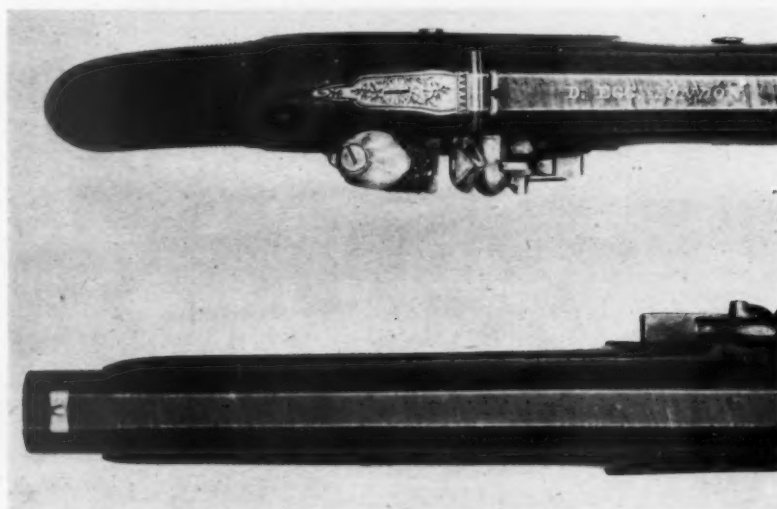


Fig. VI. (a) DETAIL showing Twist Barrel and Barrel-Tang of Egg Pistol in Fig. IV (a)
(b) DETAIL showing Twist Barrel of Peacock Pistol in Fig. IV (b)

more restrained though not necessarily functional style. The effect of these two tendencies was a far-reaching change in pistol design. The pair of pistols illustrated in Fig. I still have much of the old Rocaille in them. The pistol by Lord and Hutchinson in Fig. V illustrates different features of the progress towards austerity. While it has the characteristic elongated butt of the duelling pistol, it was not actually likely to have been intended for duelling, as it has a barrel dating from the first quarter of the XVIIIth century which is not fitted with sights and would not therefore be of maximum accuracy. What sentimental or practical motives induced its owner to have a 50-year-old barrel re-stocked according to the latest fashion we do not, unfortunately, know. The more austere features in this case are the mounts, which are of blued steel instead of silver. Actually pistols of the transitional period are also found with bright steel mounts. This seems somewhat pointless since bright steel shares the disadvantage of silver of reflecting the light and therefore attracting the enemy's eye, while it also lacks the rust-resisting qualities of blued steel. It is probable that those pistols of this period which have bright steel mounts were originally blued and that their owner had them burnished for the sake of effect. Those pistols with blued steel mounts usually have lock plates left with the characteristic mottled colour of case-hardening. This finish was extremely rust-resisting, and it is not unusual for it to have survived in good condition until the present day.

The Lord and Hutchinson pistol shows certain Rocaille features which are already absent from the Wogdon pair. These include the Rocaille engraving on the lock plate, and the cockle-shell design carved behind the tang of the barrel. The Wogdon pair have plain lockplates except for the maker's name engraved on an inlaid oval escutcheon of gold which is supported by simple engraved swags of Adam character.

The most significant step in the development of the functional style was the disappearance of the side plate. This particular mount was sadly degenerate in form in comparison with the elaborately pierced and chiselled side plates of 100 years earlier. From the æsthetic point of view there was little to recommend the retention of these late and degraded designs—usually a flat plate engraved with flowers and scroll work—and from the technical point of view, its purpose was adequately achieved by one or two sockets countersunk into the stock. The effect of the change can be seen in Fig. IVb. One interesting design of side plate which appears to have been current between 1775 and 1785 is worthy of mention; this consisted of a silver or brass plate inlaid flush with the stock and pierced and engraved to represent a ribbon. It is probably not too far-fetched to recognize here the influence of Chippendale's famous ribbon-back chair design.

A pair of duelling pistols by Ransford, of Dublin, with silver mounts bearing the Dublin Hall-mark for 1784, and formerly in my own collection, enable us to date the following features as being in use by that year—plain wood pommels with small engraved silver butt caps, acorn trigger guard finials (actually these are also found on silver-mounted pistols dating from the 1770's), countersunk sockets instead of side plates, set triggers and octagonal barrels of stub iron. The blued steel

mounts referred to above must be given a slightly later date: their introduction probably took place between 1785 and 1790.

Other features typical of the duelling pistol of the 1780's are the attachment of the barrel to the stock by means of a false breech, detented locks, gold-lined pans and gold plugs for the touch hole, but all these features were invented earlier and are found also on pistols of the later Rocaille period.

The duelling pistol during the whole period from 1780 to 1830 had a barrel of octagonal section fitted with backsight and foresight (see Fig. IVa). The Wogdon pair illustrated in Fig. I, dating as they do from the very beginning of the duelling period, have barrels of which the upper half is cut to eight sides while the lower half is of round section. While duelling pistols were normally of octagonal section, officers' and travelling pistols were of round section still, but with a flat cut along the top of the barrel (see Fig. VIb). This feature naturally assisted the user in taking a sight and was invented by the well-known gunsmith Henry Nock, who besides making good quality arms, undertook large-scale contracts for Service arms during the periods of the wars with France.

In spite of the other changes in the form of the pistol, silver mounts persisted in use until well into the XIXth century. The silversmith who apparently enjoyed almost a monopoly in London from 1780 onwards was Mark Bock (according to Laking, "Windsor Castle Armoury," p. 53, of Shoe Lane). This silversmith produced the furniture for the great series of pistols and fowling-pieces made by Durs Egg, Joseph Baker and Joseph Manton to the special order of the Prince Regent, which are still preserved in the Armoury at Windsor Castle, whither they were brought from Carlton House. In his catalogue of the collection, Laking lists many firearms with silver furniture by Mark Bock, of which the earliest bears the London Hall-mark for 1780 and the latest for 1815; these years probably mark the approximate limits of his working life. The pair of pistols mounted by Mark Bock and illustrated in Figs. I and II date from the beginning of his career and do not introduce many new features. The side plate, for instance, is a design also employed by John King (see Fig. IV of the previous article). The pommel cap (Fig. IIb) is, however, a completely new design, and the engraving on the trigger guard (Fig. IIa) introduces a new feature in the border design which is reminiscent of the familiar "egg and tongue" pattern. A small and inappropriate sprig of flowers appears as usual on the trigger guard. A sprig of such nondescript flowers was a normal feature of the trigger guard decoration from about 1750 until well into the XIXth century. They show very little variety, whatever their date or the silversmith responsible. The pair of pistols illustrated in Fig. III, and also mounted by Mark Bock, show even less in the way of novelty, but this silversmith did, in fact, introduce a number of new designs, though his work is not to be compared for imaginative quality with the altogether superb achievement of his French contemporary Boutet, at Versailles. Good examples of Mark Bock's silver work may be seen on the two pairs of pistols, numbers 196-7 and 200-1, at Windsor Castle. A common feature of late XVIIIth century pistol furniture was the decoration of the silver with engraving instead of the more difficult process of

casting and chasing. It is interesting to compare this tendency with that of English gunmakers about 100 years earlier to engrave their steel mounts instead of chiselling the design.

The last of the new features to be discussed is the barrel. One of the most important developments in this period was the scientific interest taken in the production of the most suitable iron for gun barrels. There had been practically no improvement in the manufacture of gun and pistol barrels since the XVIIth century. The iron used by the gunmaker was at the time known as "stubs." It is, in fact, not unusual to find the word "stubs" or "stub twist" stamped on the under-side of barrels dating from the end of the XVIIIth century. These "stubs" were the stubs of old horse-shoe nails, and it is said that poor persons used to gain a subsistence by picking up horse-shoe nail stubs in the streets for resale to gunmakers. It was, however, considered at the time that English iron was not of the best quality, and the finest "stub" barrels were manufactured from horse-shoe stubs imported from the Continent. The reason that horse-shoe nails were so highly regarded was that they were made from rod iron of the best quality, and it was known that the hammering cold which the nails received condensed the iron and greatly improved it. The stubs and other scraps of iron from which the barrel was made were of varying hardness, and when the iron was worked into a gun barrel the original pattern of the stubs, though much distorted by drawing and hammering, was retained—that is to say, the barrel was made up of a series of harder and softer pieces of iron fused together. The gunmakers took advantage of this fact to produce what was undoubtedly one of the most attractive features of late XVIIIth and early XIXth century pistols. The varying local hardness of iron in the barrel reacted differently to acid, and when treated with an appropriate chemical preparation the barrels were coloured to a shade of brown varying from chestnut to chocolate and showing the grain or pattern of the metal. At first only plain "stub" barrels were produced, and the effect of browning these barrels was to produce an attractive mottling. Good barrels of this type are to be found on pistols made by Wogdon and by Twigg, the two foremost makers of early duelling pistols. It is rare to find the original browning on pistols of this period, but it is sometimes preserved when they have remained in the case in which they were originally sold by the gunmaker.

Plain stub barrels which, when browned, showed only an irregular mottled pattern were soon succeeded by stub twist, and later on in the XIXth century by Damascus twist barrels. Twist barrels when burnished and browned showed a regular pattern which repeated itself along the barrel. In the period up to 1800 only the plain twist and not the more elaborate Damascus twist barrels were produced. They were manufactured by winding one or more rods of iron round a central core and heating them until they fused. The core was then knocked out and the outer surface of the barrel filed up. In the case of twist barrels iron of a widely varying degree of hardness was used, and this increased the colour contrast on the surface of the barrel when it was browned. Examples of twist barrels are shown in Fig. VI.

By 1800 the English gunmaker had become internationally famous, and French and German gunmakers

did not hesitate to borrow ideas from the work of their English contemporaries. This applies not only to the lesser gunmakers but even to the Emperor Napoleon's State-subsidized gunmaker, Boutet, who, though his decorative treatment was entirely of his own invention, copied some technical details from England. An interesting indication of this borrowing is the presence of an acorn finial to the trigger guard of a flint lock rifle by Le Sage à Paris at the Livrustkammer, Stockholm, No. 1550.

One final feature has yet to be mentioned which was introduced before the end of the century. This was the replacement of the acorn trigger guard finial by a finial in the form of a pineapple. The introduction of this latter finial took place shortly after 1790, but the most interesting point about it is the unanimity with which all the gunsmiths of England adopted it. From about 1790 onwards no other form is found but always and invariably the pineapple. This lack of variety is expressive of the general transfer of attention from the decorative to the practical aspect. In Fig. VIa may be seen the rather insignificant trophy engraved on the tang of the barrel of the Egg duelling pistol; like the trigger guard finial this feature also became standardized, so that by the beginning of the XIXth century not only the mounts but even the detailed engraved designs on them offer no features of interest to the student of decorative ornament as applied to firearms.

BOOK REVIEW

OUR BUILDING INHERITANCE. By W. H. GODFREY. (Faber & Faber.) 10s. 6d.

"Our building inheritance" is a shrinking balance. In the full title of the book, the words "are we to use or lose it?" are added, which defines Mr. Godfrey's thesis. As secretary of the National Buildings Record, he has a wide knowledge of England's architectural wealth, and this is illustrated by photographs of characteristic country and urban buildings, mainly drawn from the southern half of England. He is the champion of the lesser buildings of the country; and it is noteworthy that the only imposing building, a fine classical structure in Chippenham, has been by some prodigal and wilful folly, demolished as late as 1930 by one of the multiple stores whose expansion has been so disastrous to our urban architecture. Mr. Godfrey's book is not an attempt to put the clock back, nor to discourage what is new and vigorous, but a practical claim for the advantages of the reconditioned building, which possesses generally more "ample and useful proportions than anything which our material resources are likely to be able to provide for some time to come."

BOOKS RECEIVED

HOLBEIN'S DRAWINGS AT WINDSOR CASTLE. Edited by K. T. PARKER. (Phaidon.) 25s. net.

WHEN DEMOCRACY BUILDS. By FRANK LLOYD WRIGHT. (University of Chicago Press. British Agents, Cambridge University Press.)

ENGLISH CHURCH DESIGN, 1040-1540, A.D. By F. H. CROSSLEY. (Batsford.) 12s. 6d.

BRITISH ARCHITECTS AND CRAFTSMEN. By SACH- EVERELL SITWELL. (Batsford.) 21s.

SEVEN PAINTERS. By A. C. WARD. (Oxford University Press.) 3s. 6d.

Readers who may wish to identify British armorial bearings on portraits, plate or china, should send a full description and a photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies.

CATALOGUE OF PLATE AT ORIEL COLLEGE, OXFORD, BY E. ALFRED JONES (Oxford University Press)

A CRITIQUE BY COMMANDER G. E. P. HOW, R.N. (ret.), F.S.A.Scotland

WHEN reviewing any work by the late Mr. E. A. Jones, one has a natural tendency to criticize rather than to praise. I think this is fair, because it is a foregone conclusion that a publication from his pen is essential to all Libraries on the subject of silver, is bound to be accepted as a work of reference both now and in the future, and has been produced by private subscription to all intents and purposes irrespective of cost. There can be no comparison between this class of book and a book which of necessity has been produced on a purely commercial basis, or, for that matter, a book like Sir Charles Jackson's "Illustrated History of English Plate," which entailed a vast amount of original research and took many years to compile. In the case of a specifically ordered catalogue such as "The Plate of Oriel College," for the compiling of which all the silver can be photographed at the same time, and all relevant details, such as measurements and weights, checked and re-checked at leisure, there is no excuse for anything short of perfection, and, good as Mr. Jones' catalogue is, I have faults to find.

Jones was essentially a "Tourist in the Land of Plate," cataloguing silver in town, in village and in hamlet, ever roving and cataloguing more. Unlike the late Sir Charles Jackson, he seldom stopped to analyse and study the silver itself, and was but little interested in the marks. The student, wishing to learn about plate, its form and decoration at different periods, the towns where it was fashioned, the marks of these towns and the marks of the makers themselves, must study Jackson; he will learn nothing from a ramble with Mr. Jones, be it at Oriel College, Oxford, amongst the "Old Silver of American Churches," in the Kremlin at Moscow, or anywhere else in the long list of Mr. Jones' travels. Inventories and catalogues, whether illustrated or not, can only educate the expert who has sufficient knowledge and experience of his subject to appraise the objects described and illustrated. But not

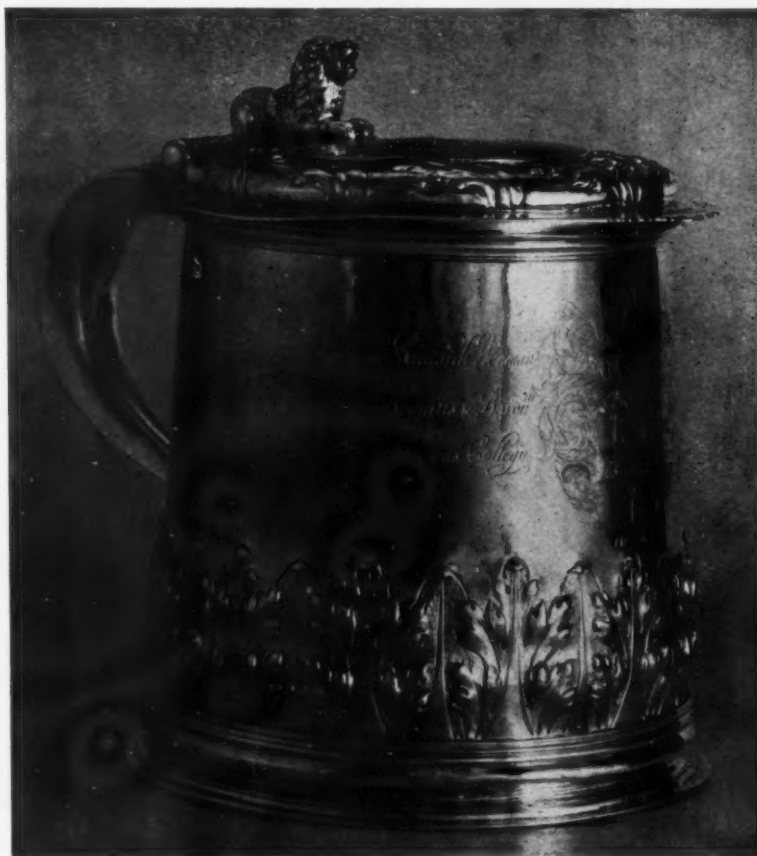
all of us wish to be educated; for most of us it is enough to see wild flowers without knowledge of their names and to eat wild honey without personal investigation of the hive itself. To the dilettante lover of silver Mr. Jones' works must be an unending pleasure. To the expert they are of cardinal importance because the illustrations and detailed technical descriptions are invaluable

for comparative purposes and because they constitute almost complete works of reference as to the whereabouts of early English silver. But the expert must bear in mind that Mr. Jones had a tendency to follow the ascriptions of his predecessors without attempting to correct or check their conclusions even when an obvious mistake had been made, and, consequently, he sometimes fell into serious error, a disappointing and occasionally most misleading state of affairs from a pen with his authority behind it.

Silver photography is notoriously difficult. To avoid reflections some would have their silver puttied until it might be porcelain, whilst others prefer reflections and halation on a true silver surface in spite of loss of line and detail. Some like silver taken against a dark ground and others against a pure white; even experts disagree on these points. Mr. Jones was fortunate to obtain the services of Mr. Johnson, Printer to the University, whose great experience of silver photographic work is probably un-

surpassed in this or any other country. The photographs are taken without the use of putty against a neutral background, and, although one or two might have been improved upon and re-taking would have been justified, the general average is of exceptional merit. Plate 17, the Wenman Tankard, here illustrated, a far from easy subject to photograph, having great depth and much detail, including an inscription, is to my mind a perfect illustration, the use of diffused lighting eliminating high lights and halation without destroying the black and white effect of silver.

But why must every illustration be at the back of the book



THE FOUNDER'S CUP

The Wenman or great Lion Tankard, London, 1678-9. Maker's mark "TC"; height to top of thumbpiece, 10½ in.; diameter of base, 8½ in.; original weight (inscribed on base), 100 oz. Engraved on the cover of the Tankard are the Arms of the College, and on the body the Arms of the Donor, the date 1679, and the inscription:

"Ex dono Richardi Wenman filij et hæredis Francisci
Wenman Equitis & Baron^{is} de Casswell in Com: Oxon:
et hujus Collegij Socio Commensalis. 1679."



One of a pair of SILVER-GILT CANDLESTICKS. London, 1684-5. Maker's mark T.D in a monogram. Width of base, 9½ in.; height, 13½ in. Illustrating one of the Candlesticks in its original condition without the additional greasepan and pricket, which brings the total height to 18 in.

without letterpress and without cross-reference, even in the list of plates, as to where in the book the description comes? This sort of thing is maddening to a reader. Illustrations without letterpress are meaningless. The illustration of the Wenman Tankard, for example, conveys no idea of size. One would normally expect a tankard of this form to weigh between 25 and 45 ozs. but, when one eventually discovers its description on page 46, one finds it is called the great "Lion Tankard," without even a reference to its name—the Wenman Tankard—in the list of plates, and one finds that it is the largest tankard in Oxford, holding no less than a gallon and weighing approximately 100 ozs., a positively vast weight for a Charles II tankard. Everyone whom I have ever met, be he amateur or expert, looks primarily at the illustrations in a catalogue such as this, reading the letterpress with the illustrations, and referring from an illustration to the letterpress, rather than from the letterpress to an illustration. The least that Mr. Jones could have done would have been to give a reference on each plate to the page on which the objects are described. If the descriptions in the book were in Plate sequence it would not be so bad. But they are not, which makes the searching ten times worse.

And why so few illustrations in a book of this importance? The College owns a very considerable quantity of most interesting plate, described but not illustrated, and how many readers, even amongst those who religiously read an inventory, are able from description alone accurately to visualize an object? Few I am sure, and I am not amongst them. In a work of reference such as this, some of the later and some of the modern plate is deserving of illustration. The art of the English goldsmith is not yet dead, and I am convinced that the best of the modern would have compared most favourably with much of the antique.

There are several points on which I would have liked to check up before writing this review, but unfortunately, owing to the War, it has been impossible for me to do so. For example, Mr. Jones on page 5 describes the Charles II Candlesticks illustrated on Plate IV as having more recent circular greasepans with a pricket. In the illustration there is no additional greasepan and

pricket visible, and the later greasepans would appear to have been left out of the photograph. This is not made clear. And why, oh why, did Mr. Jones never illustrate marks? So far as I am concerned, by far and away the most interesting part of the book is the note on the Founder's Cup by Mr. F. J. Varley on page 95. On page 1 Mr. Jones, without question, accepts the old French attribution, and quotes Cripps' ascription of the mark as a XVth century hall-mark. He does not even mention that argument has for long been centred round this, as I believe erroneously, ascription. The Cup is typically English, and in my opinion Mr. Varley puts up an exceedingly strong case for his contention that it was made in England to the order of Oriel College in 1493, that it bore no marks when it was made, and that the existing mark has been stamped on it by some goldsmith executing some minor repair at a later date. If only Mr. Jones had illustrated this mark photographically (a line drawing of a mark is of no use to anyone) readers would have had an opportunity of forming their own opinion on its origin and period, and it is even possible that someone might have been able to ascribe it with certainty. But, as usual, one is left wondering just how the mark is struck and what it looks like.¹



¹ The Mark on the Founder's Cup. Since writing the review, Mr. Johnson, Printer to the Oxford University, has very kindly supplied the illustration, here reproduced, of the controversial mark struck close to the centre punch underneath the base of the Founder's Cup. I have never seen any silver hall-mark the least resembling this punch and am in entire agreement with Mr. F. J. Varley's remarks on page 95, where he states that it is of quite modern appearance and suggests that it may have been stamped by a firm executing some minor repair or re-gilding, possibly about the time of the Quincentenary when the Cup received considerable publicity. It is much to be hoped that publication of this illustration will lead to recognition of the mark by someone acquainted with trade signs and firm marks of the Victorian era.

(Continued on page 165)

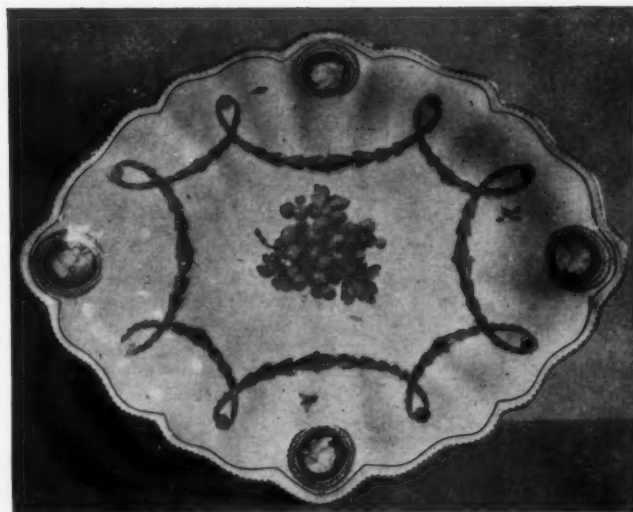
WHEN CHAFFERS WAS RIGHT?

BY F. BRAYSHAW GILHESPY

EVEN so recently as my May APOLLO, poor Chaffers was receiving the big stick for his Lowestoft bed-time story. I think that he richly deserved it, as he had bequeathed to the uninformed a Lowestoft sales-talk which is extremely fatiguing to the enforced listener. All the same, he is often right, although I can hear my friends saying, "And so he should be, with over a thousand pages to his credit!"—such is the present ceramic vogue.

Haslem ("The Old Derby Porcelain Factory," p. 21) states that the Egerton family possesses the following invoice, dated 1772-1773, from Wm. Duesbury & Co., Derby. A dessert service: "In the centre of each piece is painted a large bunch of grapes, and round the border medallions of cameo-busts of Roman Emperors, connected by festoons." Mark: D intersected by anchor in gold.

Some time ago I purchased a pair of dishes, as I thought, corresponding to this description, but, lacking interest in the classical style and experiencing



DISH FROM THE EGERTON SERVICE. Mark D intersected by Anchor in Gold



a slight distaste for the decoration of the service, put my pieces away with but a cursory glance at them. Later, I read in the *New Chaffers*, 14th Edition, p. 83a, that the same Philip Egerton, but in 1777, purchased four oviform vases from the same source, described as "Four cups and covers enamelled with portraits in compartments and striped with gold," and that the portraits were of the same Egerton, his wife, and two children. Mark in gold, jewelled crown over anchor.

This glimpse into Chaffers made me have another look at my dishes, which are reproduced here, and are undoubtedly attempts at a family portraiture. Looking at the enlargements, one can readily understand that these early pioneering attempts did not warrant their continuance, as they hardly do justice to the sitters; possibly, being a "desart," they were mellowed by candle light and what had gone before.

One now wonders whether Haslem's invoice of 1772 was correct, and congratulates Chaffers for extremely good eyesight or information in this case.

Left: ENLARGEMENTS OF MEDALLIONS OF CAMEO-BUSTS OF EGERTON FAMILY

Above: Son and Father

Below: Mother and Daughter

ENGLISH AND FRENCH FURNITURE IN MRS. PATRICK NEEDHAM'S COLLECTION BY M. JOURDAIN

THE collection of Mrs. Patrick Needham consists partly of pieces inherited from the late Sir Lionel Faudel-Phillips, whose European porcelain, with examples of the Sèvres, Chantilly, Berlin and Chelsea factories, "though not numerous stood out for their fineness of quality." Among the very decorative pieces in her collection at Frensham Grange is a cabinet of the much prized red Japan mounted on a carved and gilt stand (Fig. I). It is decorated, in gold and silver in low relief, on the doors and drawer fronts with Chinese figures and scenes, exotic birds, and vegetation on a red ground. This shows in its original brilliance on the interior surfaces which have been protected from the light. The inner faces of the doors are decorated with a Chinese *Ch'i lin* and flowers. The deeply incised lock plate, hinges and corner-pieces are original. The pinewood stand, which shows French influence in its design, rests on baluster feet, united above by acanthus scrolls and below by rising stretchers. The large set of walnut chairs, which have cabriole legs with a C-shaped raised

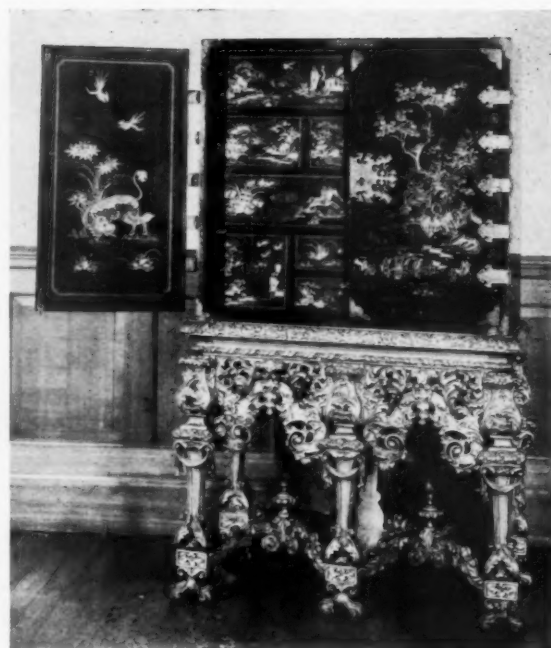


Fig. I. CABINET OF RED JAPAN on a carved and gilt stand. Circa 1700



Fig. II. WALNUT CHAIR (one of a set of 15) (covered with modern needlework in *petit point*). Early XVIIIth Century. Height, 3 ft. 3½ in.

bead moulding on the sides, is covered with needlework in fine *petit point* in keeping with the period of this set in colour and design. Flowers and foliage are massed against a brown ground, and in some cases the baskets in which the bouquets are grouped are enriched with silver galon. There is nothing to distinguish this modern work,¹ except its state of preservation, from authentic specimens of the early XVIIIth century (Fig. II). A panel of the same fine stitch, dating from the early XVIIIth century, is mounted on a tripod pole-screen (Fig. III). Its subject is the "clemency of Alexander the Great," who, after his victory over Darius III of Persia, treated the family of the Persian king with magnanimity. The conqueror, in plumed helmet and armour, is shown at the entrance to the tent in which are huddled the suppliant family. Flowers and plants flourish luxuriantly in the foreground. The base of the tripod is a replacement. The sides of the panel are bordered with a hand-made ball fringe. The clock (Fig. IV), which dates from the period between 1740 and 1760, when the bracket and hanging clock was in greater favour than the long case, has a finished case of sabicu, a heavy close-grained wood of dark chestnut colour



Fig. III. PANEL of *petit point* mounted on a screen. Early XVIIIth Century. Size of Panel, 36 in. x 22 in.

MRS. PATRICK NEEDHAM'S COLLECTION



Above : Fig. IV. BRACKET CLOCK in a sabicu case, by Williamson, London. Circa 1760. Height to finial, 24 in.



Right : Fig. V. SATINWOOD IN-LAID COMMODE. Circa 1780. Width, 4 ft. 6 in. across back

Below : Fig. VII. INLAID TABLE, fitted with drawers (Period of Louis XVI)



Fig. VI. SMALL BUREAU veneered with Kingwood. Period of Louis XV. Width, 2 ft. 8 in.

from the West Indies. The side panels are fretted and there are carved scroll ornaments at the angles and scroll-shaped ormolu feet. The dial bears the maker's name, "Williamson, London," and two dials are provided in the arch for the strike—silent lever, and for setting the musical selection of four tunes; the movement is an eight day, and the spandrels are of engraved silver, centring in trophies in enamel. The commode (Fig. V), of semi-elliptical plan, which was in fashion in the late Georgian period, is veneered with West Indian satinwood, having a figure somewhat resembling that of pinewood, "a very agreeable wood where blond effects are desired." Its inlaid ornament of classical vases and utensils on a stained ground is unusual. Its top is bordered with a deep cross-banding of kingwood, inlaid with festoons of flowers, and with a fan patera. The frieze centres in a tablet inlaid with a vase and drapery swags.

Besides this group of English furniture, there are two attractive French pieces dating from the age of Louis XV and Louis XVI. The small bureau (Fig. VI), which rests on cabriole legs mounted with shoes and corner pieces of ormolu, is veneered with parquetry and cross-banding of kingwood, a lustrous wood, shading from a golden to a very dark brown. The interior platform is enriched with floral inlay, and there is a fitted centre with a drawer below. The small table (Fig. VII) is fitted with drawers veneered over their fronts with ruins and what seems to be a river with two bridges. The top is also inlaid with buildings within a border of floral inlay. On the shelf connecting the tapered legs, which are veneered with purple wood, is inlaid a scattered design of a book, compasses and writing implements. The pilasters are inlaid with pendants of emblems of sport and trophies on a purple wood ground.

A pair of Sèvres bulb pots are "the product of an age and a society in which, as perhaps at no other time, the art of living was carried to the very height of fastidious refinement."¹ These bulb-pots, which bear the date letter for 1760 and date from the directorship of Boileau (1753-1772), are exceptional in having a different ground colour on each of the four sides, *gros bleu vermiculé* in gold, *bleu celeste*, salmon-pink and apple-green. The subjects on these four faces also range from trophies and bouquets to landscapes and small figure subjects.

¹ The panels are signed W.W.1920.

² Burlington Magazine, July, 1926.

ANNUAL MEETING OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION

The twenty-seventh annual general meeting was held at the offices of the Association on Wednesday, May 23.

The President, Mr. John J. Hodges, of the Goldsmiths and Silversmiths Co., Ltd., presided, and was re-elected President, for a second year. The following members were elected to the Executive for the next twelve months: Vice-Presidents, Mr. Philip Blairman, Mr. F. G. Collins of Cambridge, and Mr. Malcolm Webster (for a second year). Mr. W. Drummond Popley, of the Sussex Goldsmiths and Silversmiths Co., Brighton, was re-elected Treasurer.

ANSWERS TO ENQUIRIES

C. M. (Bridlington). Glad to hear from you again. I am sorry to inform you that the figure of Wesley in his pulpit is not an early piece. From the time when Enoch Wood sculptured his famous bust, John Wesley must have been portrayed in pottery more often than any other personage. Your description reads like a late XIXth century model, and the solid base strengthens this belief. I regret I cannot guide you as to value. You might bear in mind that figures are so scarce that many unimportant and late models are being sold at enhanced prices.

Smythe (Waterloo). Your decorative cup and saucer are of modern Dresden manufacture and not from the Royal factory of Meissen. The mark of the crossed swords has been used by many imitators of old Dresden, and is even to be found on a few English pieces—not intended as imitations but merely copies of Dresden models. There were many firms in Dresden who made wares on the lines of the original Meissen factory, some of whom actually purchased china in the white from the Royal factory and decorated it in their own workshops. These modern pieces are decorative but not suitable for a collector's cabinet.

Jenkyns (Dartmouth). There was more than one issue of the "Merry Man" plates. A complete set (six), dated 1738, used to be on view in the British Museum. The inscriptions on these Lambeth Delft plates read: 1. What is a merry man? 2. Let him do what he can. 3. To entertain his guests. 4. With wine and merry jests. 5. But if his wife do frown. 6. All merriment goes down. A set dated 1734 was sold at Sotheby's in 1906 for £41.

Sinclair (Hall Road, Liverpool). Your jug was made by Dixon, Austin & Co. in the early part of the XIXth century, and must be about one hundred years old. I have no exact date of the commencement of this pottery in Sunderland, but it is recorded that a considerable business was done in 1824 and 1837. Your jug is unusual in that it shows none of the pink lustre which was a common feature of Sunderland wares. There appears to be no record of the date when the factory closed, but it was many years ago. I fear I cannot suggest a value.

Baker (Bridgenorth). The term "Biscuit" as applied to either pottery or porcelain indicates the condition of the ware after its first firing. After the model has been completed and dried, it is placed in a kiln and subjected to great heat. When withdrawn, the piece is white and porous and ready to receive its decoration of colour or print before glazing. This is known as the biscuit state. Good examples of unglazed porcelain are to be found in figures made at Derby, Rockingham and elsewhere.

Jones (Formby). As a general rule, the porcelain figure with a flat stand is likely to be an early model. In Bow, and Chelsea, the elaborate raised stands for figures were produced in the later years of each factory.

C. T. H. G. (Eccleston). It is something of a feat to find a worthwhile Toby in perfect condition these days, when so many collectors have specialized in these attractive objects. Your find appears to have several unusual features; the most distinctive being the figure of a reclining woman forming the handle. While it is difficult to identify a piece of pottery by a photograph and description alone, I may be able to give you a suggestion.

In the "Earle Collections of Early Staffordshire Pottery," on page 151, there are pictures of four Tobys, Nos. 323, 324, 325 and 326, which show features similar to yours. The rims of the hats have the same curving borders, the eyebrows are also made of dots, there is a similar curious pattern on each base, and two show white handles of a reclining woman. The hats are missing and no figure holds a miniature Toby. Major Earle describes these jugs as "Probably Yorkshire." I regret that I cannot give you an idea of the value.

Dawkins (Reading). Your biscuit figure of an old lady, seated in an armchair, is probably a Derby model representing Hannah More, the religious writer and champion of the agricultural labourer, in the latter half of the XVIIIth century. This model and its companion figure of William Wilberforce, friend of the younger Pitt and promoter of a Bill for abolition of the slave trade, were probably made by George Cocker, of Derby. Specimens are to be seen in the Derby Museum.

Brookes (Chesham). The tiny nest containing eggs and with a bird perched on the rim, which you describe, is either Derby or Rockingham, probably the latter. A very attractive model and not often seen. The larger nest inkstand with its attacking snake is a much coarser model in pottery and, in my opinion, a later specimen.

CORRESPONDENCE

The Editor, APOLLO.

Sir,

Mr. Clements in a letter published in your May, 1945, issue raises some interesting points not only in connection with Fig. 1 of my article ("Some Controversial Ceramics," in the January, 1945, issue of APOLLO), but with Chelsea and Derby decoration in general.

He considers that both mine and those he saw in New York are not of Chelsea manufacture but Derby of the 1770's. It appears that both the New York figures incorporated the following style of decoration, which he states he has often seen on other Derby specimens but never on marked Chelsea.

(1) Bocage of small open four- or five-petalled flowers, tipped with colour at the end of the petals.

(2) An irregularly shaped reserve border (thin or thick, shaded or plain, solid or broken), and one which does not follow on the edges of the flower pattern.

(3) Reserve decoration of small flowers, with thin, threadlike stems, possibly in colours other than gold.

I also consider that the above classifications are more applicable to Derby (if of the 1760's) than Chelsea, but there is a Chelsea example that incorporates most of them; the gold anchor marked pair of "Toppers" or "Toasters" illustrated on Plate 36 of Frank Hurlbutt's "Chelsea China." Each has the bocage flowers described at (1), and in addition the man has on his trousers a reserve flower pattern similar to (2), and the size of the reserve flowers are comparable to (3).

None of these delineations are applicable to the youth of my pair, but all are to the girl with the exception of (3); here the reserve pattern resembles a star-like gold stamen.

I was under the impression when I wrote my article that the somewhat similar model to my youth in the British Museum was still considered to be of Chelsea manufacture. I, therefore, felt reasonably satisfied with giving mine the same attribution.

I did, however, consider that my girl might be Derby on the grounds that some Derby models are very similar to those of Chelsea, and this would fit in with the following variations to that of the youth.

(1) Her different and more typical Derby style of decoration and bocage flowers.

(2) Bower leaves—these are of a different shape (but both types are common to Chelsea as well as Derby).

(3) The gilding on the base and balustrade is of a different pattern.

(4) Weight, although both are heavy—the girl is noticeably the lighter of the two.

(5) Both figures have thumb marks (or more correctly called support marks) on the base, but hers are far more pronounced. These marks (especially the pronounced ones) are certainly more often found on Derby china than Chelsea, but it must be borne in mind that they have occurred on marked Chelsea specimens of both the red and gold anchor periods, including Frank Hurlbutt's pair of Toppers already referred to.

Owing, however, to my not having seen another Chelsea or Derby model of the girl, and bearing in mind the decoration exceptions mentioned, I considered it was more likely that they were both products of the same factory, but decorated by different hands and possibly at a different period; hence my Chelsea classification for the pair.

As all the predominating Derby features appear on both the New York figures, there seems no doubt that Mr. Clements is correct in designating them to that factory, and that my girl model must also take the same attribution. As, however, his letter still left a slight doubt concerning the factory origin of the youth model, I got in touch with the British Museum authorities over theirs, with the result that I find the classification has now been changed to Derby. This, therefore, seems to prove that Mr. Clements's Derby assignment to both pairs is a correct one. I feel, however, his 1770's date was a slip of the pen for 1760's, as otherwise this would signify that they were products of the Chelsea-Derby period, and the decoration points discussed refer, I consider, to the period prior to the union of Derby with Chelsea. I also do not think that this model was continued during the Chelsea-Derby period as, if this had been the case, they most probably would have been mentioned in one of the known sale catalogues of the time, and I cannot recall seeing them.

As suggested, the pair no doubt represents "Liberty and Matrimony" (Bow, for instance, has birdcage and bird models portraying this allegory).

With regard to my suggestion concerning the cage, I refrained from being at all definite about this, as I can refer to a Chelsea model in which the cage apparently stands for no symbol, namely, the pair, No. 237, illustrated on plate 19 of the Cheyne book. Here the youth holds the birdcage in one hand and the bird in the other, whereas the girl in one hand holds a flower and caresses a dog with the other. This pair is also shown on page 199 of the October, 1934, issue of APOLLO (although here the youth's hand on which the bird should rest is missing). Both pairs are marked with the gold anchor, and their rococo bases and arbour are of an unusual and especially attractive form.

Also in Bemrose's list of the models belonging to Duesbury in 1795 he mentions "A sitting boy and cage, incomplete." It would be interesting to know what the incomplete stood for; perhaps, indeed, it was a made-up model—if so, could this possibly be the Museum group? If not, it was probably a broken example of the Cheyne book model.

I think that some readers might be interested in the following additional information.

(1) There is yet another Birdcage Version which was modelled by Chelsea and Bow; it consists of a group of a man and girl with a birdcage (symbolic of courtship), and ditto with a bird's nest (emblematic of matrimony).

(2) The Bow reserve style was very similar to that used by Derby. Frank Hurlbutt, in his book "Bow Porcelain," gives several fine examples of Bow reserve pointing, and compares it with Chelsea.

(3) William King, in "Porcelain Figures of the XVIIIth Century," does not discuss reserve styles, but gives excellent illustrations of Bow, Chelsea and Derby with this form of decoration.

(4) Many Bow, Chelsea and Derby figures were painted by outside enamellers, and so some forms of decoration and colour may be more the style of a particular enameller than of the factory concerned.

(5) Porcelain analyses—this, when carried out by experts, is probably the surest means of checking attributions—but, owing to the migration of workmen between the factories, there are, I think, bound to be exceptions even with this method.

In conclusion, I would like to thank Mr. Clements for bringing the New York pair to my notice, and his letter shows how very helpful one collector can be to another.

Yours faithfully,

GEOFFREY M. CAVENDISH.

Edge House, Edge, Glos.

Sir,

There is not much difference of opinion between Mr. Mackenna and me, but in trying to be brief I am afraid I skipped some steps in my reasoning.

The only valid excuses for acquiring and adding a damaged specimen to a collection are: (1) That the degree of damage should be trivial. (2) The specimen should be rare of its kind. (3) That the price should be in proportion; for however unmercenary one may be, one's heirs have to be considered. Mr. Mackenna asks whether I do not know the irritation of having to confess to a visiting collector that a piece is damaged. Indeed I do. Still more do I know the humiliation of having to accept a wickedly low price when I want to sell or exchange. I once emphasized the three points mentioned above in advising an embryo collector, after which I quite expected to see him with a collection of perfect examples, but to my astonishment I found that although it was a display of great beauty and rarity, every piece was damaged. He maintained that there were two distinct ways of following my advice, and he had chosen as the more sensible way to buy only slightly damaged pieces of such a high quality that he could not hope to own them in perfect condition. He had another argument to advance—the domestic calamity of having a piece broken would not hit him so hard. He had developed a side-line to his hobby and had become an adept at mending and restoring damaged porcelain and pottery.

Mr. Mackenna is right in assuming that I had in my mind Chinese porcelain of the K'iang Hsi period and contemporary European imitations. The later periods of Yung Chen and Kien Lung I can never admire to the same extent.

On another point, though for a different reason, I agree with Mr. Mackenna. I find pairs and sets lend themselves to a more easily balanced arrangement in a cabinet or on a mantelpiece.

Yours very truly,

SIDNEY G. GOLDSCHMIDT, LT.-COL.

Ollerton House, Near Knutsford.

SALE ROOM PRICES

GENUINE antiques and works of art generally continue to reach higher levels than ever before, and the dispersal of the late R. W. M. Walker's wonderful collection this month at Christie's will be a fine culminating finish to the large number of important antique sales that have been held so far this year. With the limitation of space through the restrictions in the use of paper it is impossible to deal with such a collection, but the sale runs for nine days, and includes English silver, Chinese porcelain, objects of vertu, English china, and furniture of the finest periods.

May 2. Silver, CHRISTIE'S: oval bread basket, Richard Wakelin, 1554, £90; William III monteith, 1698, £200; four table candlesticks, 1760, £92; pair entrée dishes and covers, Paul Storr, 1813, £105.

May 2, 16, 23 and 30. Furniture and pottery, etc., ROBINSON AND FOSTER, LTD.: coffee pot, by J. Smith, 1724, £165; circular tureen, Paul Storr, £127; two inlaid bow-front chests of drawers, £50; oak dining table, draw-leaf, £65; 12 oak dining chairs, £126; six Chippendale chairs, £73; carved walnut framed chair, £50; mahogany hanging wardrobe, £82; walnut bureau, fall front, on bracket feet, £96; set eight carved walnut Italian chairs, £131; oak frame high back settee, £76; oak drawleaf refectory table, £71; walnut bureau, £110; oak inlaid chest, £50.

May 3. Furniture and porcelain, CHRISTIE'S: Derby dessert service, forty pieces, £136; pair Chinese cranes, 13 inches, £136; seven Hepplewhite chairs, French design, £126; suite Italian furniture, £126; Chippendale pine winged bookcase, £231; mahogany dining table, £94.

May 3, 11, 15, 24 and 29. Pictures, Drawings and Porcelain, PUTTICK AND SIMPSON: J. Ferneley, sporting, £15; Street with figures, Koek Koek, £20; Dutch School, Flowers, £12; Biblical, Martin, £13; Madonna and Child, Garsfalo, £26; Edward VI, Holbein, £22; Garden Scene, French School, £14; pair candelabra, £44; two-handled cup, Dublin, 1780, £22; four Irish epergne dishes, Dublin, 1760, and one Dublin, 1820, £40; Rockingham dessert service, Earl Meath's Collection, £63; pair Dresden vases, £20; Canton enamel koro, £13; English paper weight, £21; French mantel clock, Causaret, Paris, £21; pair large cloisonne vases, £44; Meissen group, £17; breakfast bookcase, Chippendale design, £82.

May 4. Furniture, etc., SOTHEBY'S: pair Chippendale mahogany library chairs, £130; Hepplewhite mahogany settee, £78; Queen Anne walnut settee, £70; eight Hepplewhite chairs, £200; Georgian armchair, Adam style, £98; Chippendale mahogany open armchair, and similar elbow one, £105; Louis XV grained beech shaped sofa, £68; George I walnut bureau cabinet, £130; George I walnut tallboy, £245; Queen Anne walnut and feather banded bureau cabinet, £195; Sheraton bowed sideboard, £90; 18th century sofa table, £85; Regency two pedestal D-shaped dining table, £110.

May 10. English pottery and porcelain, SOTHEBY'S: pair Bow figures, shepherd and shepherdess, £74; Worcester mug, bell shape, Wall, £54; pair Worcester plates, Wall, £60; Worcester apple-green teapot and cover, £140; pair Worcester baskets, £64; Worcester yellow ground bowl, £82; scale yellow cup and saucer, £110; Worcester claret ground cup and saucer, £100; set four Derby figures, boys and girls, symbolic of the Seasons, £128; Zurich figure of a sportswoman, £100; Spode dinner service, £162; Bloor Derby part dinner service, £170; Davenport part dinner service, £78; Paris double tea service, £120.

May 10. Furniture and porcelain, CHRISTIE'S: Derby dinner dessert and breakfast service, £310; Dresden tea service, £142; Queen Anne walnut settee and two chairs, £84; Queen Anne tallboy, £79; old English wardrobe, £52; pair Italian commodes, £357.

May 16. Furniture and very important Chelsea porcelain, CHRISTIE'S: Chinese famille vert bowl and cover, K'ang Hsi, £55; twelve old Worcester plates, £69; three Chelsea oval dishes, £100; five Chelsea plates, £57; and fourteen the same, £92. The following the property of Humphrey W. Cook: pair masquerade figures, gold anchor and incised M. on lady, £294; another pair, gold anchor on lady only, £304; another pair, man playing the fiddle, £304; figure of a lady wearing mask, £283; another gold anchor mark, £131; figure of lady on plinth, £152; figure of man playing the flageolet, £205; another as Chinaman, £152; Monkey musician, red anchor mark, £242; another playing spinet, £69; female monkey musician, red anchor, £178; another

monkey musician, £194; and still another, playing the French horn, £194; figure of female monkey, £157; another seated yellow and white dress, £157; and five others, £50, £92, £52, £194 and £189; hexagonal Worcester vase and cover, 15½ inches, £152; six Chippendale mahogany chairs and arm, £315; William and Mary marquetry chest, £89; Louis XV marquetry secretaire, 31 inches wide, £304; Louis XVI commode, £52; four Chippendale chairs, £325; four Queen Anne walnut chairs, £304; Queen Anne settee, with double back, £225; Sheraton sideboard, 5 feet, £184; six Charles II chairs (two arms) £142; Regency dining table, £100; fourteen chairs, Chippendale design, £262.

May 17. Pictures and drawings, CHRISTIE'S: The Landing of William Prince of Orange, H. G. Glindoni, £152; On the Seine, Frits Thaulow, £115; Autumn Shadows, Sir D. Y. Cameron, £199; The Drawing Room, H. G. Glindoni, £105; Fisherfolk with Donkey, W. Shayer, senr., £105; The Way to the Brook, E. M. Wimperis, £100; Portrait of Sir Thomas Hanmer, Bart., Vanderghucht, £105; The Madonna in red and blue robes, Bissolo, £105.

May 24. Furniture, CHRISTIE'S: three Chippendale arm-chairs, £119; twenty-four Regency chairs (two arms), £231; Sheraton upright secretaire, satinwood, £262; Chippendale writing table, with pedestal ends, 6 ft. 1 in., £367; pair winged bookcases, with glass doors, £273; pair Chippendale dwarf cupboards, £205; Chippendale open winged bookcase, £175; lacquer cabinet, on giltwood stand, £153.

May 31. Furniture, CHRISTIE'S: Rockingham dessert service, £336; Chippendale tripod table, £121; and a centre table, 27 in., £147; Sheraton satinwood small cupboard, £173; Sheraton rosewood commode, £171; old English pedestal writing table, 4 ft. 11 in., £588; eight Regency chairs, two arms, £105; six Hepplewhite mahogany chairs, £173; Chippendale mahogany armchair, £220; another, arms and legs carved with scroll work, £220; two Chippendale chairs, £199; six more Chippendale chairs, two arms, £262; three Queen Anne walnut chairs, £163; Queen Anne walnut armchair, £96; William and Mary walnut armchair, £110; Georgian dining table, 10 ft., £110; Adam sideboard, £231; Regency writing table, £231; Hepplewhite mahogany cabinet with folding doors, £441; Chippendale bookcase, with three folding glass doors, £735; a smaller winged bookcase, with four glazed doors £504; Adam winged bookcase, £178; pair Georgian upright mirrors, ungilt frames, £210; six leaf leather screen, painted pastoral scenes, £162.

May 31. English porcelain, SOTHEBY'S: Bow Figures: coloured group of two musicians, £490; the sawyer, £101; a cook, £78; a waterman, anchor and dagger in red, £159; pair figures, musicians, £160; pair dancers, £160; one of Frederick the Great, £310; one of Smelling, in the set of the Senses, £90; pair of Derby figures of dancers, £300; Chelsea figure of fisherman, £275; Chelsea group of Madonna and Child, red anchor mark, £360; set of the Chelsea standing Seasons, £230; Chelsea figure of Chinese boy, red anchor mark, £300; china cabinet of upright shape, £190, and its companion, £180.

June 1. Old Masters, CHRISTIE'S: Mercury and Herses Boucher, £252; Foxhunting, H. Alken, £546; The Holy Family with St. John, Fra. Bartolommeo, £651; Gonsalvo de Ferrand, Giorgione, £220; Fête day, Venice, G. Guardi, £157; Monkey with Still Life, Jan Davidsz de Heem, £714; Chavalier Bayier, Sabastian del Piombo, £546; Industry, Raphael, £420; Peasants and Animals, Rubens, £472; Duchess of Ferrara, Titian, £178; and another Titian, Life of Samson, £231; Inspiration of Saint Jerome, Vandyck, £2,415; Philip IV when a boy, Velazquez, £210; Island near Venice, B. Canaletto, £682; two Cuypes, £136 and £189; a Bishop with other figures, Van Oostanen, £231; John Churchill 1st Duke of Marlborough, J. Wootton, £210; A Seaside Landscape, Gainsborough, £5,040; The Nore, J. M. W. Turner, £1,785.

June 6. Paintings and French pictures, SOTHEBY'S: two Corots, Village Street, £160, and Batelier dans les roseaux, £260; Temptation de St. Antoine, Fantin Latour, £125; Tunis, E. Charlemont, £115; fourteen by E. Boudin, quite small subjects, from 10 by 14 to 21 by 35 in., the prices varied from £120 to £600, many over £300; pair panels, by Alfred Stevens, Treport and Trouville, £340.

June 7. Furniture, CHRISTIE'S: part of a Spode service, £100; Regency sofa table, £82; Chippendale library table, £184; old English bracket clock, George Graham, London, £283; Georgian dining table, £126; Queen Anne walnut bureau bookcase, 2 ft. wide only, £588; Queen Anne walnut kneehole table, £115; and a tallboy, Queen Anne, £173; pair Louis XVI small marquetry encornures, £152.